

INTERNATIONAL



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J. P. THORNTON.

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INTERNATIONAL

SYSTEM OF GARMENT CUTTING,

INCLUDING

COATS, TROUSERS, BREECHES, AND VESTS,

with Diagrams and Full Instructions

FOR

DEALING WITH ALL FORMS OF DISPROPORTION.

BY

J. P. THORNTON,

Author "Sectional System of Gentlemen's Garment Cutting"; "Sectional System Ladies' Garments"; "International System Trousers and Breeches"; "International Methods for Alterations"; "Cloth Economy"; "Block Pattern Cutting"; "Gradation"; "Anatomy and Geometry for Tailors"; "Liveries"; "Court Costumes and Uniforms"; "International Models"; "Clerical Garments"; "Juvenile Outfits"; "Shirt Cutting and Hosiery," &c., &c.

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"Neither in tailoring, nor in legislating, does man proceed by mere accident."—CARLYLE.

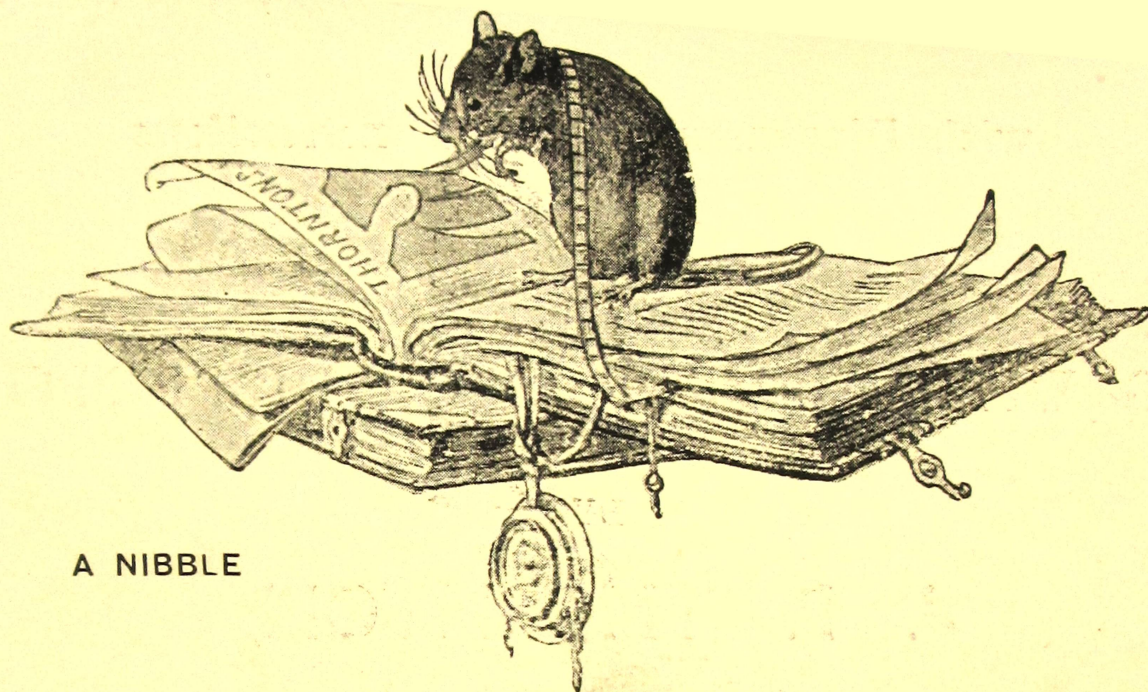
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PREFACE.

It is now twenty years since the author ventured on submitting his first system of garment cutting to the trade, and it can now be safely asserted that he had at the time little idea it would ever command the extensive patronage which has been bestowed upon it. The author—as system maker—was an untried man. He had to compete with the numerous works of many men who, in trade circles, had a world-wide reputation. He had, of necessity, to strike out upon new lines, and demonstrate his originality in a field of research that had been exhaustively furrowed. To ensure success it was essential that the work should be more comprehensive in scope and practical in treatment than any work of the kind then before the trade. And success was insured, for no work of the sort was ever so warmly welcomed. At the time of writing a seventh edition has been reached, and the cash returns on sales have realized about £7,000.

But twenty years have elapsed. Trade conditions and styles have changed. The author's technical knowledge and experience have matured, and now with practically fifty years' diverse experiments and continuous experience behind him, he here submits his final system to the consideration of his brother craftsmen.

Neither time, care, nor money has been spared in its preparation. Whatever its intrinsic merits may be (of these the trade will judge), it is obviously the most complete work of the kind that has ever been placed at the disposal of tailors.

In the preparation of the "International" method of cutting the author's predominant desire was to render its construction so simple and systematic in working that any intelligent tailor might master it through the medium of this book. In securing this end, rigid originality in its arrangement has to some slight extent been sacrificed. The front of scye in the coat drafts, for instance, is fixed at two-thirds of the working scale, or divisor, a plan that appeared in books on garment cutting issued over 100 years ago. The section might have been located in several other ways with equal reliability, but, as in every other part of the garment, the easiest way has been selected. It is the author's ambition that this work will be accepted as a text-book for students of cutting throughout the world. Its preparation in the English, French, and German languages will, it is hoped, materially contribute to this result. Its numerous style drawings will prove most valuable features, in promoting uniformity of taste and form conceptions. Its concise instructions for working will be welcomed by every student.

The principles upon which the system is based are unimpeachable. They have stood the test of time, and have been approved by many of the most successful and famous cutters. Over 12,000 students have been personally instructed in them by the author, who has also successfully presented them before nearly every Society of Cutters in the United Kingdom. For several days, by special invitation of the Technical Authorities of Belgium, he expounded them before a representative meeting of master tailors in Brussels, and also had the unique privilege of explaining them to many practical cutters in Paris, Berlin, Amsterdam, and the Hague. Thus, it must be conceded, the system of cutting (based upon the principles alluded to) that is here submitted to the trade, has a just claim to be designated an "International" one.

An exhaustive exposition of these principles is given in the sections of this book devoted to "Proportion and Disproportion," and in the introductory chapters dealing with breast, direct, and shoulder measurements, so that it is not necessary to here dilate upon them. They may, however, be concisely explained through the medium of a quotation from a lecture delivered by the author before a meeting of the Metropolitan Foremen Tailors' Society held on January 9th, 1884, and reported in the *West End Gazette* for April, 1884.

"What I would advocate," said Mr. Thornton, "is a method based on the measurements of parts, or sections of the body. The quantities so obtained should be used locally, and give quantities for the subdivision of such parts. I consider this plan much better than any based upon breast or direct measurements, although it partakes of the essential elements, or qualities, of each, viz., proportions and direct measurement."

A striking indication of the difficulty attending the taking of "direct measurements" was given at the meeting above alluded to. One of the members contended that the direct measure for depth of scye could be taken "accurately by anyone." "This assertion," continues the *Gazette* report, "led to an experimental competition in which six experts in the art of mensuration sought to discover the exact distance between two points for scye depth, with the following result, which proves the difficulty, if not impracticability, of measuring the living human form with exactness:—

"Mr. Jerram, 9 in; Mr. Donlon, $8\frac{1}{2}$ in; Mr. Green, 9 in; Mr. Johnson, $8\frac{3}{4}$ in; Mr. Thornton, $8\frac{5}{8}$ in; Mr. Ward, $8\frac{3}{8}$ in."

The student of garment cutting will be safe in assuming that if six most *experienced* cutters could not accurately take a short direct measure, the principle must prove a disastrous one for beginners.

TO THE STUDENT.

As this book deals with such a variety of important subjects, it is necessary that some instruction should be given as to the course of study most advisable for obtaining a thorough knowledge of the method. The author's many years' experience as a teacher suggests that a course of study taken in the following order leads to the best results:—

FIRST.—Read the introductory remarks on trouser cutting, and commence drafting according to the instructions given, the outlines of the normal, narrow, and wide trousers.

SECOND.—Draft the trousers for stout and corpulent men, also for small waists, and the peg-top style, as described on page 288 and Plate 111.

THIRD.—Mark out the various styles of Breeches, close-fitting, loose, walking, &c., &c.

FOURTH.—Draft the style of Pantaloon illustrated on plate 114.

FIFTH.—Proceed with the drafting of the various forms of Knickerbockers, plate 116.

SIXTH.—Mark the outlines of the different forms of leggings and gaiters.

SEVENTH.—Study the details of trousers, &c., given on plates 119 to 125.

EIGHTH.—Study the description of body measurements given on page 17, omitting consideration of measures 7 and 8.

NINTH.—Study instructions for drafting normal model as given on page 22, and carefully mark out the Draft illustrated on plate 3.

TENTH.—Read the articles on the Breast, Direct, and Shoulder measure principles given on the first pages of the book, and also carefully read the instructions for taking measures 7, and 8, on pages 17 and 18 of book.

ELEVENTH.—Draft according to instructions, the Frock Coat from page 24, and plate 4.

TWELFTH.—Draft in succession each garment given from plate 5 to plate 51.

THIRTEENTH.—Draft all the styles of Vests given from plate 125 to plate 133.

FOURTEENTH.—Read the articles, and study the form drawings on plates 52 to 58, paying particular attention to the calculations given on page 130.

FIFTEENTH.—Make a detailed study of all the various disproportions of form, carefully reading the introductory remarks to each formation, and precisely drafting the different garments illustrated by the drafts from plate 59 to plate 84.

SIXTEENTH.—Study the various details, and carefully draft all the Sporting Garments given in succession from plate 85 to plate 109.

SEVENTEENTH.—Note the particulars as to the trimming of all garments given on page 384.

EIGHTEENTH.—Read the instructions for fitting on and fitting up garments given on pages 378 to 382.

NINETEENTH.—Study the instructions for the examination of finished garments on page 387.

TWENTIETH.—Commence a diligent study of the "principles" embodied in garment cutting by reading the descriptions of "Trade Terms" given from page 339 to page 376. Duplicate the many experiments illustrated, and make abbreviated notes of the results for convenient reference.

* * * * *

Tools: The tools of the cutter are few and inexpensive. They must include a Divisional Square for full-size drafts, a quarter-inch scale square for making drawings of a reduced size, an inch tape not over a $\frac{1}{4}$ -inch wide, a paper shears, and a cloth-cutting shears, also crayons and black lead.

Blocks: As the student advances in his studies he will find the cutting of Block pattern "sets" a very instructive and practical exercise. During busy seasons their use greatly contributes to the saving of time; but the student should distinctly understand that to secure the best results the Blocks should be cut by the man using them, who being familiar with their construction, is best qualified to make the necessary deviations for varying formations. The sizes to which the Blocks should be cut may be obtained from the table of measurements on page 134.

Patterns: In all good class houses special patterns are cut for all customers, and these are carefully preserved in a room fitted for such a purpose. Whenever an alteration is made in any garment, the pattern it has been cut from should also be altered, so that it may be correct for future use. The patterns are stored on pegs distinguished by distinct letters. The patterns of Mr. Brown are kept on the B peg, while those of Messrs. Jones and Robinson are on the J and R pegs, &c., &c.

INTERNATIONAL SYSTEM AT METROPOLITAN SOCIETY.

THE closing meeting of the Metropolitan Society's yearly (1910) lecture session attracted a large attendance of members and visitors from kindred societies.

Mr. J. P. Thornton was the lecturer of the evening, and by special request took as his subject the new "International Coat System."

He prefaced his drafts by a graphic survey of the various principles that underlie all methods of cutting now in use, and pointed out the advantages and disadvantages embodied in them.

The Breast Measure principle he very lucidly demonstrated, stating that it was one that in past years predominated, and even at the present time was used by many successful cutters in the very best London firms. For proportionate figures the method was quite reliable, its inherent weakness being that for all types other than the normal it called for the exercise of so much "judgment" that none but thoroughly experienced men could hope to succeed with it. In the hands of the novice, whose experience had not matured, it was a most inadequate and misleading basis.

The Direct Measure principle, which consists in measuring the body direct from point to point, and transferring the quantities thus obtained without change to the draft, Mr. Thornton condemned as being the most misleading and erratic in practice of any principle now in use. The most experienced cutter in the world could not, on even two successive occasions, take all the direct measurements required *precisely alike on the same body*. The back depth of scye, the front of scye, the front shoulder length, the height of shoulder, the back waist suppressions, the side waist suppressions, the front advancement of waist, were all essential points in a good-fitting coat. If, as an experiment, these sections were measured on the direct principle by the most expert of cutters, they would never be found uniformly correct. The results that would be arrived at in the hands of a novice staggered imagination, as every error in measurement, great or small, would be reproduced without diminution in the draft, with the disastrous results that all practical men could realize. It was this difficulty that enticed the cutter dabbling with direct measurements to the use of measuring machines, and other eccentric adjuncts. Every man of experience in practical work knows that the tailor presenting himself at the cutting board of any good-class firm, laden with a cargo of measuring machines, would excite a storm of derision that he could not possibly survive.

The Shoulder Measure principle was the one that the lecturer, Mr. Thornton, had always advocated as being the most reliable in practical operation. It was an invaluable factor in locating the vital points of the draft, and when arranged on a logical divisional basis, as in the International System, it was not open to the previously described defects of direct measurement.

Mr. Thornton, after his preliminary remarks, proceeded to draft several garments for normal and abnormal figures by his well-known International System, and directed attention to the direct and practical effects of its working in providing the required changes.

He also, by various deviations in its working, illustrated how long and crooked, or short and straight front shoulders could be produced without making the slightest change in the fitting qualities of the pattern. He said that many cutters stigmatized a draft as being "straight" or "crooked" simply by a local examination of its neck point, quite regardless of the influences that other sections of the garment exercised upon that location. Some of Mr. Thornton's illustrations showed front shoulders and neck points that were *inches* removed from what may be described as the standard position, and yet when cut out and tested proved to be identical in every respect with the normal draft.

The illustrations led up to a very lively discussion amongst the members of the Society present, and the lecture as a whole proved intensely interesting.

Mr. O'Sullivan (Editor *West End Gazette*), in proposing a vote of thanks, said that time had amply demonstrated the accuracy and value of Mr. Thornton's methods. He had, as well as many of his friends, used them for years in practice, and never found them deficient in any of the features distinguishing a real practical method of cutting.

Mr. Samuel Keyworth (author of "Form Growth") also complimented Mr. Thornton upon the practical nature of his lecture. There was a comprehensiveness and logic pervading all Mr. Thornton's methods that had contributed to their great and well-deserved popularity.

Mr. F. O. Green said he was quite in accord with those who had previously expressed appreciation of Mr. Thornton's systems. He considered that the lecture he had delivered was *the* lecture of the session, both in its scope and practical value. He felt that the members should feel truly indebted to Mr. Thornton for his splendid lecture.

Mr. Scrutton said he was an old practitioner at the cutting board, and thoroughly realized the reasonableness of Mr. Thornton's conclusions as regards principles of cutting.

The vote of thanks, on being put to the meeting, was carried by acclamation, and Mr. Thornton, in responding, expressed his appreciation of the kindly remarks embodied in the speeches of the gentlemen who had submitted the vote of thanks. He thought that it was *principles* of cutting rather than the special features of "systems" that were most appropriate for discussion at all meetings of really practical men. The meeting, which by special resolution had been extended beyond the usual time, was then brought to a pleasant conclusion.

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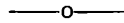
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INTERNATIONAL SYSTEM OF GARMENT CUTTING.



INTRODUCTORY.

THE BREAST MEASURE BASIS.

THE advantages of the breast measure basis of garment-cutting have been pointed out on pages 21 and 22, and its suitability for a preliminary study of the art illustrated. It will be well to now enlighten the student as to its unreliability when used for the production of garments designed for others than those of a strictly proportionate form. That a rigid adhesion to the breast measure principle—viz., the locating of all the fitting points by certain proportions of the circumference of the breast—would result in unmistakable disaster, every student of even average intelligence will realise. Take as an illustration the depth of scye, which in such plans is usually fixed at one-half of the breast measure. In the normal shape coat of 18 inch breast measure, and in the sizes closely approaching it, this division is usually found correct. But in figures where shoulder slopes are higher or lower than the normal and in large sizes the rule at once collapses, and the unlucky student with no more reliable basis must at once have recourse to what is known in the trade as “judgment.” In fact, to use an expressive trade phrase, he must “chance his arm.” If he is called upon to cut a coat for, say, a 26 breast, one-half of the quantity would give him a scye 13 inches deep, and if the natural waist length measures 17 inches, he would be left with a side length of only 4 inches! Of course, this would never do.

The breast measure being essentially a width quantity, cannot be expected to produce correct depth sections in the case of men who are tall or short in proportion to their width. In the former case the depths would be inadequate, and in the latter excessive.

Not only would the depth of scye be affected, but all the width sections from the back to the front of scye would also be too large, as the back sections do not increase in equal proportion to the total circumference of the body. The front sections, including the breadth of chest, would, on the contrary, be too narrow, and the fit of the garment could only be rectified by extensive alterations and expense.

That many very successful cutters have used the breast measure basis is, as has been previously explained, a fact capable of the fullest verification. But the success of such men can by no stretch of the imagination be attributed to the intrinsic merits of their “systems.” After many years’ study in the school of practical experience, they developed what might almost be termed an *instinct* that assisted them in making the necessary changes in direction and extent to meet the requirements of figures that diverged from the normal formation. Their eyes became keen to perceive deviations of form, and their accumulated knowledge of their pattern outlines enabled them to provide for such formations with conspicuous success. But their work was in the main manipulative. They knew the direction in which it was advisable to introduce changes of cut, and—most important knowledge—they knew the effects produced by their workmen’s skill in making up. The breast measure principle was predominant in the days of the “good old tailors.” The cutters using it had careful and well-trained workmen to assist in producing the results aimed at. There were no sewing machines, and the “division of labour” methods of work were totally unknown. The one perfectly trained man—it would be no exaggeration to describe him as an artist—was responsible for the garment from start to finish, and every process in its manufacture was conscientiously performed with a view to the production of an ultimately successful result.

In these days, when the majority of garments are run through machines and turned out like strings of sausages, minus every indication of individuality, it is useless to expect that co-operation between workman and cutter which obtained in the past. In the sense that the garments of our day must depend more upon the actual cutting than upon the manipulation they receive in the workshop, it may be asserted that the present-day tailor must be a more *precise* cutter than his fathers. And to ensure this qualification he must have a more logical basis at his command than that supplied by any system based purely upon divisions of the breast measure. He must cut to fit, and woe betide him if he has to wait for such knowledge until his hair is grey. He must *early in his career* have the advantage of some systematic plan of working that will render his operations safe, and make him independent (as far as is reasonable and possible) of that much vaunted commodity known as “judgment.” Several years ago, when first submitting the “Sectional System” to the trade, the writer declared that

“The best system is that which leaves the least to judgment,”

and further experience has but fortified him in his conviction. A perfect system would meet all requirements.

DIRECT MEASUREMENT.

—: o :—

THE principle of direct measurement as applied to garment cutting consists in locating the principal fitting points of the draft by short measurements taken direct upon the body.

These principal points, and the direct measures taken to obtain them, with the logical objections to such a principle of working, may be set out as follows:—

(1) BACK DEPTH OF SCYE.

This is assumed to be the distance from the top of the back closing seam down the centre seam to a point level with the bottom curve of the scye.

It is one of the most unreliable measurements used in garment cutting. By whatever plan adopted—even including the use of measuring machines—it is very difficult to take it accurately. Even assuming that it is taken accurately, it is quite useless for the purpose designed, as it records not the depth of the scye curve, but the curvature of the *vertical* and *dorsal* sections of the spinal column. A man whose spinal column is more convex than the normal will naturally give an increased “depth of scye” measure (taken as above described), but his *actual* scye depth may be the same as in a strictly proportionate form. In such a case the increased length is required at the back closing seam without any deepening of the scye circle. But the direct measurement cutter takes the measure down the centre of the back (say, for example, one inch more than normal), and then drafting the usual square lines of back measures downwards from the angle at the top the actual measure taken. From such point he next squares the horizontal breast line to the front, and brings the bottom curve of the scye downwards to meet it. By this arrangement the one inch extra length is given at the back closing seam, but the scye is one inch too deep, and the side length from the bottom of scye to the waist line is one inch too short.

(2) FRONT OF SCYE.

The direct measure for the front of scye is taken from the back closing seam to the front curve of arm-hole. This is a very difficult quantity to take directly, as Nature has not erected a prominence at the front of arm where the tailor can conclude his measure. He is really measuring towards a section of a circle, and he will, in all probability, get a different result every time he attempts the measure. A half inch, three-quarters, or even an inch mistake may easily be made here. When taken over the coat the measure is very difficult, when taken under the coat it is impossible. The difficulty of applying it to the draft is further increased by the varying requirements of seams. There are six seams between the back and front of scye. Some professors of direct measurement allow a half inch over the measure taken, some an inch, and others *nothing at all*. Why?

(3) FRONT SHOULDER LENGTH.

This is the measure taken from the top of the back shoulder seam, over the shoulder, and downwards to the front depth of scye (near the fore-arm seam.) This quantity is difficult to take correctly for the same reasons as described in considering the front of scye measure. The tailor is measuring downwards upon a circle. He has no fixed point as a guide. The seam allowances in direct measure systems are here particularly erratic. Many direct measure cutters who make an allowance for seams at the front of scye measure make *no* allowance for the depth of scye. Why?

(4) NECK POINT LOCATION.

The position of the front neck point should be considered in connection with the front shoulder length. Few direct measurement cutters are courageous enough to even attempt a measure for fixing the neck point. The first essay in this direction that the writer can recall was made by a Mr. Jerram at the Metropolitan Society about thirty years ago. He made a mark at the front of scye, a second one opposite it at the front of the breast, and a third at the neck point. He thus set up the three points of a triangle, and measuring from point to point obtained

quantities that he transferred to his draft, from the horizontal breast line upwards. But he, nor any cutter taking this measure, could not take it twice alike. The slightest variation of the front breast point—either higher or lower than the front of scye point—upset the whole arrangement of neck point, as the quantities were applied on the draft direct from the breast line drawn at right angles from the square line of back. If the front breast mark was made too low, the neck point by this plan was tilted upwards and backwards. If the mark was made too high a contrary effect was produced in the draft. It was the most illogical arrangement ever devised, but it has lingered on in some modern methods to the bewilderment of all using them. Why?

(5) HEIGHT OF SHOULDER.

Direct measurements to fix the height or level of shoulder are numerous. The “over shoulder measure” taken from a point on the back closing seam level with the bottom of scye and carried upwards and down over the front shoulder to the bottom of the front of scye is familiar to many tailors. It is very uncertain for the purpose designed, as it is directly affected by the amount of shoulder “building” or padding, and also by the accuracy or otherwise of the marks made at the back seam and front of scye.

(6) BACK WAIST SUPPRESSION.

In direct measurement various plans are adopted for ascertaining the amount of suppression at the back hollow of the waist, although, owing to the great difficulty of obtaining a correct measure, in the majority of modern direct measure systems the quantity is ignored. The most general measure taken for the purpose is one from the front of scye in a sloping direction towards the back hollow of the waist at the closing seam.

In application this measure is very uncertain, as it does not distinguish between the amounts of suppression at the side seam and side-body seam. Every practical cutter knows that some figures require most of the suppression at the side seam, while others demand most at the side-body seam.

A second plan of direct measurement consists in making a mark on the waist seam in a direct line below the front of scye mark, and then measuring from the side waist mark to the back closing seam. This measure, like most based upon the direct principle, cannot possibly be taken accurately without the aid of some mechanical appliance.

FRONT WAIST ADVANCEMENT.

In direct measurement it is as necessary to secure the correct position of the front of waist as it is to decide the back suppression. Some cutters advocate a measure from the front of scye to the front of waist, but it is so uncertain that few cutters utilize it in practice.

THE GENERAL DEFECT OF DIRECT MEASUREMENT.

consists in the fact that every error in measurement is transferred without diminution to the draft of the garment. If the front of scye measure is a $\frac{1}{2}$ inch, or 1 inch too little or too much, the coat is to the same extent too small or too large under the arm. If the front shoulder length, or any one of the other measures is incorrect, the same defect is reproduced in the same sections of the draft. No sophistry, or qualification, can alter this established fact. A cutter of experience will check a draft produced from direct measures by his judgment, just as the breast measure cutter does; but in the hands of a cutter commencing his professional career the direct measure principle is the most erratic that he could possibly adopt.

* * * * *

The principle of direct measurement has been before the trade for nearly a hundred years, but has never commended itself to really practical cutters. At the present time it would be difficult to find *ten* cutters among the many employed in the best London firms who produce their drafts by direct measurement. It has been condemned by the vast majority of our trade writers and authors. It is ignored in the methods of cutting that rank as trade classics, and its inherent defects will be generally recognized the more generally it is experimented with.

THE SECTIONAL MEASUREMENT PRINCIPLE.

—:o:—

THE principles of breast and direct measurements having been dealt with, it now becomes necessary to advise the student as to the use in garment production of what is known as the sectional basis of cutting. This principle consists in taking measurements over the various sections of the body, and using divisions of the quantities thus obtained to fix the corresponding points of the draft. In a logically-constructed system of cutting based upon the sectional principle, the breast points are governed by the breast measure, the waist points by the waist measure, the shoulder points by the shoulder measure, the seat points by the seat measure, the sleeve points by the scye measure, &c. In all the systems published by the writer the principal sectional measurements recommended are:—

THE WIDTH SHOULDER MEASURE,

fully described and illustrated in the International System, which by a divisional arrangement fixes all the width quantities of the shoulder section. If the measure is relatively large or small as compared with the breast measure, the coat will be large or small in the corresponding sections. How precisely these effects are produced the diagrams in the system dealing with the subject of disproportions most clearly illustrate.

THE DEPTH SHOULDER MEASURE,

which is also described and illustrated in the System, most effectually fixes by a reliable divisional plan the correct depth of arm-hole, and also the proper slope of the back and front shoulder seams. When the measure, as often happens, diverges from the normal amount, the precise extent of the divergence is transferred to the draft by the working of the system, the bottom curve of scye becoming high or low as demanded by the formation of the figure.

Thus by the combined use of the width and depth shoulder measurements the scye is systematically carried forward or backward, and is raised or depressed as required.

THE WAIST MEASURE,

dealt with as a sectional quantity, apportions the amount of front waist advancement and back waist suppression. How reasonably and strictly in accordance with anatomical development this sectional measurement works will be seen by an examination of the diagrams for the normal, large, and small-waisted types of forms.

THE SEAT MEASURE,

used in the sectional principle, forms a divisional basis for regulating the amount of "spring" at the pleats. When the measure is large more seat room is provided, and when small the converse.

* * * *

Of course, the possibility of errors in receiving correct quantities mentioned in describing those used in direct measurements equally exists in the taking of sectional measurements. It is not likely that either breast, waist, seat, or shoulder measurements will always be taken precisely correct. But as each of the sectional measurements starts from a point decided upon, while the quantity registered ends at the same point, they are all infinitely more easy to take correctly than any of the previously described "direct" measures.

But assuming, for the sake of argument, that a mistake has been made in taking a sectional measurement by the plans adopted in the International System the mistake is considerably neutralized, as the divisional method of working tends to reduce the extent of the error. For illustration, take the case of a man whose correct breast and shoulder measurements are 18 inches and 27 inches. A mistake has been made in the shoulder measurement which is registered as $27\frac{3}{4}$ inches. (This is allowing for an error of $\frac{3}{4}$ of an inch.) What happens?

The working scale is provided by two-thirds of the width shoulder measure. Had the measure been taken correctly (27 inches) this would give an 18-inch scale. But as the incorrect measure gave $27\frac{3}{4}$ inches, on the same plan the scale would be $18\frac{1}{2}$ inches. This means that the $\frac{3}{4}$ -inch error has been reduced to $\frac{1}{2}$ inch. But this $\frac{1}{2}$ inch is by the working of the system split up into $\frac{1}{12}$ inch, $\frac{1}{6}$ inch, &c., and is distributed all over the draft, so that the coat becomes what is termed easy all over. Had the measure been taken too small the coat would be close all over. The general outline and balance of the coat are not injuriously affected. But if this assumed error of measurement ($\frac{3}{4}$ inch) had occurred in any "direct" measurement, a moment's reflection will demonstrate that the result would be disastrous.

It is the *safety* inherent in all divisional methods of cutting that accounts for the long continued use of the breast measurement principle. It is the eccentric results of the direct measurement methods that render them so invariably erratic. Whoever the cutter may be that works upon such a basis, he must use much more "judgment" or guess-work in the production of his drafts than the most unsophisticated of breast-measure cutters. It is the combination of the best features of the breast measurement methods with the systematic and logical arrangement of shoulder measurement that is accountable for the fact that in every country in the world

SECTIONAL SYSTEMS OF CUTTING ARE PREDOMINENT.

They are safe; they are simple; they are self-varying; they are practical.

THEY LEAVE THE LEAST TO JUDGMENT.

THORNTON'S INTERNATIONAL COAT SYSTEM.

HOW TO TAKE THE MEASUREMENTS.

A narrow tape not more than a quarter of an inch wide should be used.

The first Measure is the natural waist length, A to B., fig. 1.

NOTE.—This measure I find the most difficult of all for the average student to take correctly. Beginners invariably take it too long. The correct natural waist length is the distance from the seventh vertebra (top of back closing seam) to a point on the back seam level with the side hollow of the waist. As the lower curve of the spinal column extends below the top of the pelvic bone (side hollow), it is natural that the student should continue the measure further than necessary. Thus, to ensure a good result, the measurer *must* note the position of the hip-bone.

The second Measure is the fashion waist length, A to C, fig. 1.

NOTE.—The distance that this measure is below the waist is quite a matter of style. For many years tailors invariably made it two inches. During recent seasons, however, one and a half inches have been recognised as a standard.

The third Measure is the length decided for the skirt, A to D, fig. 1.

NOTE.—This length is also directly influenced by fashion. It is long or short, according to the style of the day. As a guide for the present mode, frock coat skirts may be made two inches longer than the fashion waist length. Thus—fashion length 18, skirt 20: Morning coat skirts one inch less than fashion length; dress coat; one to two inches longer than fashion length, &c., &c.

The fourth Measure is the back width (or stretch), E to F, fig. 2.

NOTE.—This measure is also decided by fashion. The distance may be increased or decreased without in the least affecting the fit of the garments, provided that the sleeve is cut to harmonise.

The fifth Measure is the elbow length, E to G, fig. 2.

NOTE.—This quantity must be taken accurately. If taken too short contraction will be manifest when the arms are squared. If the sleeves are narrow the defect will be intensified.

The sixth Measure is the sleeve length, E through G to H, fig. 2.

NOTE.—This measure must be taken to the instructions of the wearer. Some gentlemen like short sleeves, others long ones. A quarter of an inch below the outer bone of the wrist is generally correct.

The seventh Measure is the width shoulder measure, A, B, C, to D, fig. 3.

NOTE.—This is a most important measure and should be taken with the greatest care and accuracy. The vast majority of students, and also experienced cutters who have not extensively experimented with it, always take it too large. A glance at the drawing, which has been sketched from a living model, will explain the reason for this error. It will be seen that the tape held with the left hand should start from a point on the back closing seam, as near as possible in a direct line with the centre of the scye diameter. From this point it is carried over the hollow part of the front shoulder, not over the scye points, which are often wadded. The measure is then directed, with the index finger of the right hand, downwards and around the front of the scye curve. As soon as the tape reaches the forearm pitch it is carried around sharply and closely to the starting point on the back closing seam. The material of the coat being tightly measured over will probably fall into a pleat at the top of the side seam, but this should be disregarded. The object is to secure the actual size of the body *over the coat*, and not the size of the garment on which the measures are being taken. If the direction of the tape on the body, as above described, be examined, it will be noticed that it takes a line from forearm to back seam slightly *above* the lower curve of the scye, and unless the measurer cautiously secures his position, the quantity taken will be too large. It is needless to say that if such a defect exists, and if the shoulder measure thus taken is used as a divisional basis in the cutting of the garment, the back parts will be too full and the front sections contracted.

The eighth Measure is the depth shoulder measure, E, B, C, F, to E, fig. 3.

NOTE.—This measure, like the width shoulder measure, is a very important one, as it defines the depth of scye, and, in conjunction with the bulk measure of width, decides the position of the armhole. In taking this quantity the measurer should first make a mark or insert a pin on the outside collar of the coat at a point one inch below where the crease edge of the collar is desired to be. The familiar turning-up of the collar and measuring from the top of the back seam is useless and often misleading, as the stand of the coat collar being measured, may be more or less than the standard one inch that is adopted in the international system. Again, the collar of the coat may be too high or too low, but if the mark be made one inch below the *correct* line of the crease edge, a reliable basis for measurement is at once established. At this mark the commencement of the tape must be placed and held in such position by the left hand. The tape must next be carried downwards with the right hand, over the hollow of the front shoulder, around the front curve of the scye, and upwards in a diagonal direction towards the starting point, or mark, at the centre of the back neck. The measurer should be aware of the fact that in figures of normal shoulder slope this quantity is calculated as being one inch more than the previously taken width shoulder measure. This knowledge serves as a check upon inaccuracy, for if the measure be taken more or less than the normal amount, and if the customer's figure does not appear unusual, then the measurement may be repeated until the correct amount has been ascertained. This measurement need not be taken quite as closely as that of the width shoulder.

The ninth Measure is the breast measure, I to J, and around chest, fig. 4.

NOTE.—This, possibly the measure most generally taken by tailors, is one that few beginners (and, it may be added, some "old stagers") can take accurately. It is always taken with the coat open, over the waistcoat, and when the tape is directed around the back the careless measurer allows it to slip down below the base of the scapula (blade-bone), so that too small a measure is registered. The correct breast measure as used by tailors should be taken on a truly horizontal line, the tape being as high from the ground at the back as it is at the front. To insure this the tape when carried around the back should be lifted upwards by the two hands until it is well over the scapula. The tape should then be pulled tight, or taut, over the blades to fix it in position, and then carried around the front of the chest to secure the correct circumference. The tape should not be pulled tightly over the front of the chest. Room must be provided for respiration, and few customers like to be cramped in the breadth of chest.

The tenth Measure is the waist measure, K to L, and around on vest, fig. 4.

NOTE.—It is not wise to take this dimension either easy or close. A medium amount of pressure should be applied to the tape, and care should be taken that the tape is not covering the contents of the vest pockets. It should be taken in the actual hollow of the waist, just over the hip-bones, and when the tape is around the body the right hand should be slipped under the coat, and its actual position ascertained.

The eleventh Measure is the seat measure, M to N, and around, fig. 5.

NOTE.—This measure is taken over the trousers with about the same degree of pressure as applied when taking the breast measure. It is used in logically constructed systems for producing the skirts of the coat.

STANDARD MEASUREMENTS FOR THE AVERAGE FIGURE.

The following list of measurements, each of which is assumed to have been taken in accordance with the foregoing instructions, are used as a basis for the construction of the normal pattern outline. To render the instructions clear and uniform they will be used for all styles of garments intended for strictly proportionate figures.

MEASUREMENTS.	POUR LES STUDENT FRANÇAIS.	DER DEITCHESER STUDENTEN.
Taken over the coat.	Mesures, pris sur le vêtement.	Masses ueber den rock genommen.
Natural waist length, 16½ inches.	Longueur naturelle de ceinture, 43 cm.	Natürliche talie, 43 cm.
Coat waist length, 18 inches.	Longueur de ceinture pour un vêtement, 46½ cm.	Rock talie, 46½ cm.
Skirt length, 38 inches.	Longueur de la jupe, 97 cm.	Rock länge, 97 cm.
Across back, 7½ inches.	Longueur du dos, 19 cm.	Rücken, 19 cm.
Continued to elbow, 20½ inches.	Longueur jusqu'au coude, 52 cm.	Zum ellenbogen verlängert, 52 cm.
Continued to hand, 31 inches.	Longueur jusqu'au poignet, 79 cm.	Zur hand verlängert, 79 cm.
Width shoulder measure, 27 inches.	Longueur de l'épaule, 72 cm (A, B, C, E).	Schulter breite, 72 cm.
Depth shoulder measure, 28 inches.	Profondeur de l'emmanchure, 74½ (E, B, C, F, E).	Schulter tiefe, 74½ cm.
MEASUREMENTS.	MESURES.	MASSSES.
Taken under the coat.	Pris sur le gilet (fig. 4).	Ueber die weste (fig. 4).
Half total breast measure, 18 inches.	Moitié de la mesure de poitrine, 48 cm.	Hälfte des brust masses, 48 cm.
Half total waist measure, 16 inches.	Moitié de la mesure de ceinture, 43 cm.	Hälfte des talien masses, 43 cm.
Half total seat measure, 19 inches.	Moitié de la mesure du bassin, 50½.	Hälfte des sitz masses, 50½ cm.

THORNTON'S INTERNATIONAL SYSTEM.

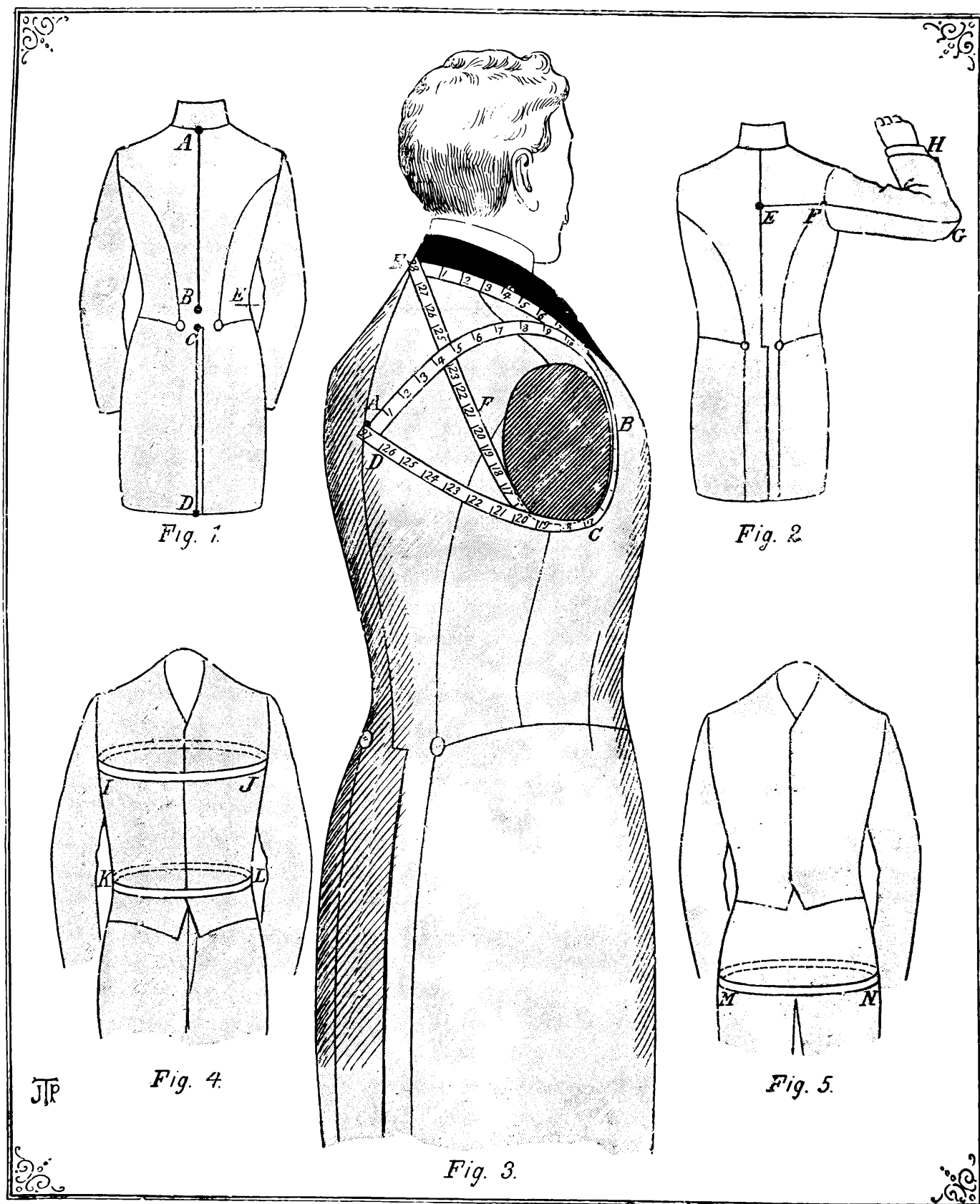


PLATE 1.—THE TAKING OF MEASUREMENTS.

MÉTHODE DE PRENDRE LES MESURES.

EINER METHODE ZUM MASSNEHMEN.



REDINGOTE.

PLATE 2.—FROCK COAT STYLES.

GEHROCK.

THE FROCK COAT.

EVOLUTION OF THE FROCK.

As a basis for the construction of any system of cutting the frock coat is beyond dispute the most appropriate. Its outline exactly follows the natural formation of the body and forms what may be described as a precise mould of the form. It is also a standard style of garment, changing but slowly and very slightly in its details. When the writer, nearly fifty years ago, first essayed the study of tailoring, the frock coat was the garment *par excellence*, and from this position it has never receded. The coats at the time mentioned were cut longer in the bodies and shorter in the skirts than those now fashionable, but their general features were identical. Indeed one might trace back the features of this garment to the ancient tunic of the Romans. Mr. Strutt, in his great work dealing with the "Dress and Habits of the People of England," states "this garment certainly is not of Saxon origin; we trace it in the monuments of highest antiquity, and so far as we can judge it from the form, and even from the name which it bore among our ancestors, it was derived from the Romans." A garment very generally worn by the Saxons was defined as a *roc* or *rox*, and Planch, a recognised authority on ancient costume, writes that "The roc, or frock, was in my opinion the tunic. The *surcoat* or super-tunic was the over-frock." This reference was accepted by the late Mr. Giles, one of our trade writers on costume, as supplying the origin of our term "Frock coat," which he describes as a garment "unsurpassed for comfort, appearance and style."

During the reign of Charles II. the frock coat began to assume the features familiar to the modern student of clothes; a shapely cut coat extending to the knees. It was single-breasted and finished with many holes and buttons down the front.

During the Queen Anne period the skirts of these coats were cut to project considerably, to ensure which they were stiffened with buckram and wire; large flaps and pockets being placed over the hips.

Lapels were introduced during the Georgian period, and about the time of the French Revolution we find the coats finished with turn-down collars. In the early years of the reign of George IV. we first find tailors courageous enough to cut a waist seam, but it was many years before this now universal improvement became general.

The frock coat, made of superfine cloth, was during the early years of Queen Victoria's reign accepted as being the ideal outdoor garment for wear on all formal occasions. Of late years more variety in materials has been accepted. Vicunas and Shetlands, in black or dark grey shades, or light grey Cashmeres for summer wear, are now recognised as the "correct" materials for this style of garment.

BASIS OF THE NORMAL MODEL.

In the diagram of the frock coat body which has been selected for the reasons previously stated, the student should distinctly understand that it is intended only for a figure of medium size and strictly proportionate build. For such a figure a systematic arrangement based upon proportions of the breast measure is just as reliable in practice, nay, considerably more so, than many pretentious methods calling for the use of expensive, yet intrinsically worthless, measuring machines, &c.

The old school of tailors—including many men who succeeded in building large fortunes and high reputations—almost exclusively based their practice upon very simply constructed breast measurement methods. They depended upon the knowledge, or judgment, evolved from their extended experience to guide them in making the required deviations from the normal outline, when dealing with figures of abnormal formation. Some thirty-five to forty years ago there was no cutter in the kingdom whose reputation for skill in fitting stood higher than the late Mr. Peter Myddleton, essentially a breast-measure man. He was then first cutter at Hill Bros., in Bond Street. All aspiring young journeymen at the time—the writer included—were eager to obtain a knowledge of the wonderful method of cutting that they assumed "Peter" used, and when he began to give evening lessons in cutting the points of his system were soon the principal topic of discussion in every workshop in London. But his enthusiastic pupils overlooked one important fact—the knowledge of Peter's "system" did not carry with it Peter's skill in *adapting* it to abnormal forms. It was all very well for Peter to tell them that in such cases they should "use their judgment." But beginners in the art of cutting have no judgment. Judgment comes with experience, and experience means years of practice.

As the initial step in the progress of a student of garment cutting a simply constructed method based upon proportions of the breast is the most appropriate. But subsequent to such study he should be instructed in the use of measurements that define form as well as size, and that embodied in a logically constructed "system" scientifically provides a correct outline.

This is the plan decided upon in the preparation of the International System, and will explain why the first or normal model is arranged in the simplest way upon a strict breast-measure basis.

In subsequent diagrams the direct utility of the now popular shoulder measurements will be clearly demonstrated, and it will be shown how their intelligent use enables the students of this method to provide for every type of form with security and success.



THORNTON'S INTERNATIONAL COAT SYSTEM.

THE NORMAL MODEL.

As a preliminary to the full development of this method, the first draft is arranged in the most simple form that it is possible to devise. But the true principles of form growth are scientifically embodied in it, and its construction has been planned with a view to its being subsequently utilised for all sizes and forms.

All patterns should be drafted in the position shown on the diagram page.

FROCK COAT SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Fashion length, 18 inches.

Skirt length, 38 inches. Half breast, 18 inches. Half waist, 16 inches.

In this, the first draft, all the divisions are obtained from the half breast measure—18 inches.

Instructions. Draw lines A B and A C.

D from A, $\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.

B from D, fashion length, 18 inches. F from E, $\frac{3}{4}$ inch.

Draw line D to F.

G from A, $\frac{1}{6}$ breast less $\frac{1}{2}$ inch ($2\frac{1}{2}$).

H from A, $\frac{1}{2}$ breast measure (9).

I from H, $\frac{1}{2}$ inch.

Square line I towards J.

K from I, $\frac{1}{3}$ breast (6).

L from K, $\frac{1}{3}$ breast plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 inches.

P from O, $\frac{1}{4}$ breast less $\frac{3}{4}$ inch ($3\frac{3}{4}$).

Q from F, 2 inches, curve side seam.

R from O, $\frac{2}{3}$ breast.

S is squared down from R.

T from K is $\frac{1}{2}$ inch.

U from T, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

V from T, $\frac{1}{6}$ breast (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

X from C, same as back shoulder seam.

Y from U, one half of T—U ($\frac{3}{4}$).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck C through NN.

SS from S half waist plus $\frac{3}{4}$ inch ($8\frac{3}{4}$).

J from Z, 3 inches; NN to XX, 2 inches.

Curve front line, XX, J—SS.

QQ from Q, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

MM from M, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

TT from QQ $\frac{1}{4}$ waist (4).

FF, $\frac{1}{2}$ inch below line.

Measure F to Q, and QQ to TT. This totals 6 inches, place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).

SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ inch below line.

SYSTÈME INTERNATIONAL DE THORNTON.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $46\frac{3}{4}$ cm. Poitrine, 48 cm. Ceinture, 43 cm.

Ce premier plan est pour une forme qui est strictement en proportion, toutes les divisions sont obtenues de la moitié de la mesure de poitrine (48 cm.).

On dessine les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, $46\frac{3}{4}$ cm.

F jusqu'à E 2 cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, $\frac{1}{6}$ poitrine moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)

H jusqu'à A, $\frac{1}{2}$, poitrine, 24 cm.

I jusqu'à H, $1\frac{1}{4}$ cm.

On élargit la ligne I jusqu'à J.

K jusqu'à I, $\frac{1}{3}$, poitrine, 16 cm.

L jusqu'à K, $\frac{1}{3}$, poitrine, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).

On élargit la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, $\frac{1}{4}$ de poitrine moins 2 cm. (10 cm.)

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à $\frac{2}{3}$ de la mesure de poitrine, 32 cm.

On élargit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de poitrine (4 cm.).

V jusqu'à T, $\frac{1}{6}$ de poitrine (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M $\frac{1}{12}$ de poitrine (4 cm.).

X jusqu'à C même comme la ligne d'épaule au dos.

Y jusqu'à U $\frac{1}{2}$ de T, U, 2 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.

SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm., ($23\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, $7\frac{1}{2}$ cm.

NN jusqu'à XX, 5 cm.

On courbe la ligne ou devant XX, J, SS.

QQ jusqu'à Q, $\frac{1}{12}$ de poitrine (4 cm.).

MM jusqu'à M $\frac{1}{12}$ de poitrine (4 cm.).

TT jusqu'à QQ $\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).

FF $1\frac{1}{4}$ en bas la ligne.

On mesure, F jusqu'à Q et QQ à TT, 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.

La mesure de la ceinture plus $4\frac{1}{2}$ (26)

SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne ($4\frac{1}{2}$).

NORMAL AUFSTELLUNG.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailienlänge, 43 cm. Modenlänge, $46\frac{3}{4}$ cm. Halbe brustmaas, 48 cm. Halbe Tailienmaas, 43 cm.

In diesen ersten Teil wird alles durch die halbe Brustweite gezeichnet.

Ziehe linien, A, B und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, tailienlänge, 43 cm.

B von D, modenlänge, $46\frac{3}{4}$ cm.

F von E, 2 cm.

Ziehe linie D zu F.

G von A, $\frac{1}{6}$ brustmaas (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbes brustmaas (24).

I von H, $1\frac{1}{4}$ cm, ziehe linie, I nach J.

K von I, $\frac{1}{3}$ brustmaas (16).

L von K $\frac{1}{3}$ brust (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe linie G zu L.

N von L, 5 cm.

P von O, $\frac{1}{4}$ brustmaas, minus 2 cm. (10).

Q von F, 5 cm., kurve seiten linie.

R von O, $\frac{2}{3}$ brustmaas (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ brustmaas (4).

V von U, $\frac{1}{6}$ brustmaas (8).

C ist von V gezeichnet.

Ziehe linie C zu L.

W von M, $\frac{1}{12}$ brustmaas (4).

X von C gleich als die schulter naht.

Y von U, halbes maas T—U (2).

Kurve armloch und schulter naht.

Z von O die brustmaas (48).

Kurve hals, C durch NN.

SS von S, halbe tailien maas plus 2 cm. ($23\frac{1}{2}$).

J von Z, $7\frac{1}{2}$ cm., NN zu XX ist 5 cm.

Kurve brust linie, XX, J, SS.

QQ von Q, $\frac{1}{12}$ brustmaas (4).

MM von M, $\frac{1}{12}$ brustmaas (4).

TT von QQ, $\frac{1}{4}$ tailienmaas ($10\frac{3}{4}$).

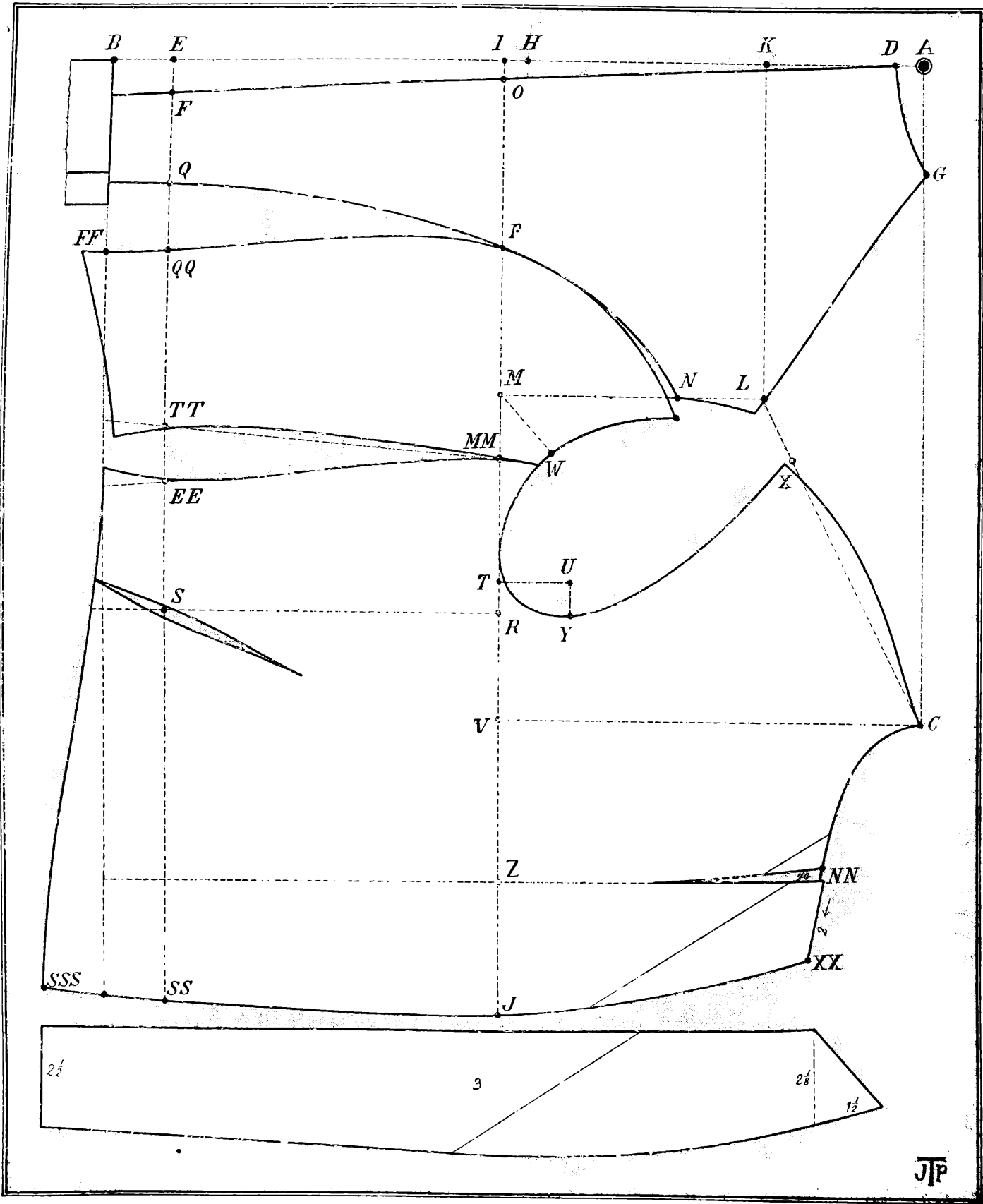
FF ist $1\frac{1}{4}$ cm. unter der linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht, 15 cm. Setze dasselbe an zu SS, und messe zu EE tailienmaas, plus $4\frac{1}{2}$ cm. (26).

SSS ist $\frac{1}{12}$ tailienmaas plus 1 cm. unten linie ($4\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.



MODÈLE NORMAL.

PLATE 3.—THE NORMAL MODEL.

NORMAL MODELL.

THE FROCK COAT.

—:O:—

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18
Waist, 16
Seat, 19

Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
Depth shoulder measure, 28 = 1 inch excess.

This, and all subsequent drafts, are produced by divisions of the "scale."

FROCK COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16 ½ inches. Fashion length, 18 inches.
Skirt length, 38 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.
D from A, 1/2 inch, E from D waist length, 16 ½ inches.
B from D, fashion length, 18 inches. F from E, 1 inch.

Draw line D to F.
G from A, 1/6 scale less 1/2 inch (2 ½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1/2 inch).

Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1 ½ inch (7 ½).
M is squared down from L.
Draw shoulder seam G to L.

N from L, 2 inches.
P from O, 1/4 scale less 3/4 inch (3 ¾).
Q from F, 2 inches, curve side seam.
R from O, 2/3 scale.

S is squared down from R.
T from R is 1/2 inch.
U from T, 1/12 scale (1 ½).

V from T, 1/6 scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.

W from M, 1/12 scale (1 ½).
X from C, same as back shoulder seam.
Y from U, one half of T—U (3/4).

Carve scye and shoulder seams.
Z from O the breast measure (18).
Curve neck C through NN.
SS from S half waist plus 3/4 inch (8 ¾).

J from Z, 3 inches; NN to XX, 2 inches.
Curve from line XX, J—SS.

QQ from Q, 1/12 scale (1 ½).
MM from M, 1/12 breast (1 ½).
TT from QQ 1/4 waist (4).

FF, 1/2 inch below line.

Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1 ¾ (17 ¾).

SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1/6 seat measure; square 2, 3, 4, and make length to measure; 9 from 10 1/2 inch; 5 from 3 is 3/4 inch more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 6 from 5, 2 ½ inches; 8 from 7, 3 inches. Complete curves as diagram

SYSTÈME INTERNATIONAL DE THORNTON.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46 ¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74 ½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, 1 ¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46 ¾ cm.
F jusqu'à E 2 ½ cm.

On dessine la ligne D jusqu'à F.
G jusqu'à A, 1/6 échelle moins, 1 ¼ cm. (6 ¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.
I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 ¼ cm.).

On équivarrille la ligne I jusqu'à J.
K jusqu'à I, 1/3, échelle, 16 cm.
L jusqu'à K, 1/3, échelle, 16 cm. plus 3 ¾ (19 ¾ cm.).

On équivarrille la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 de échelle moins 2 cm. (10 cm.).

Q jusqu'à F, 5 cm.
On courbe la couture de côté.
R jusqu'à 2/3 de la mesure de échelle, 32 cm.
On équivarrille la ligne R jusqu'à S.

T jusqu'à R, 1 ¼ cm.
U jusqu'à T, 1/12 de échelle (4 cm.).
V jusqu'à T, 1/6 de échelle (8 cm.).

On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 de échelle (4 cm.).
X jusqu'à C même comme la ligne d'épaule au dos.

Y jusqu'à U 1/2 de T, U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. (23 ½ cm.) en tout.

J jusqu'à Z, 7 ½ cm.
NN jusqu'à XX, 5 cm.

On courbe la ligne ou devant, XX, J, SS.
QQ jusqu'à Q, 1/12 de échelle (4 cm.).

NN jusqu'à M 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture (10 ¾).

FF 1 ¼ en bas la ligne.

On mesure, F jusqu'à Q et QQ à TT, 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.

La mesure de la ceinture plus 4 ½ (26).
SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4 ½.

LA JUPE.

2 jusqu'à S, 1/6 de bassin (8 ½), on équivarrille les lignes 2, 3, 4, et on fait la longueur à mesure,

9 jusqu'à 10 1 ¼ cm., 5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant, 7 jusqu'à 5 même de 3—4, 6 jusqu'à 5 est 6 ¼ cm., 8 jusqu'à 7 est 7 ½ cm.

NORMAL AUFSTELLUNG.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzlänge 43 cm. Modenzlänge, 46 ¾ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74 ½ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der skala.

Ziehe linien, A, B, und B, C.

D von A, 1 ¼ cm.

E von D, taillenzlänge, 43 cm.

B von D, modenzlänge, 46 ¾ cm.

F von E, 2 ½ cm.

Ziehe linie D zu F.

G von A, 1/6 skala (8 cm.) minus 1 ¼ (6 ¾).

H von A, halbes skala (24).

I von H ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1 ¼ cm.).

K von I, 1/3 Skala (16).

L von K 1/3 skala (16) plus 3 ¾ (19 ¾).

M ist im Winkel gezogen von L.

Ziehe linie G zu L.

N von L, 5 cm.

P von O, 1/4 skala, minus 2 cm. (10).

Q von F, 5 cm., kurve seiten linie.

R von O, 2/3 skala (32).

S ist im Winkel gezogen von R.

T von R, 1 ¼ cm.

U von T, 1/12 skala (4).

V von T, 1/6 skala (8).

C ist von V gezeichnet.

Ziehe linie C zu L.

W von M, 1/12 skala (4).

X von C gleich als die schulter naht.

Y von U, halbes maass T—U (2).

Kurve armloch und schulter naht.

Z von O das brustmaass (48).

Kurve hals, C durch NN.

SS von S, halbes taillenmaass plus 2 cm. (23 ½).

J von Z, 7 ½ cm., NN zu XX ist 5 cm.

Kurve brust linie, XX, J, SS.

QQ von Q, 1/12 skala (4).

MM von M, 1/12 oberweite (4).

TT von QQ, 1/4 taillenmaass (10 ¾).

FF ist 1 ¼ cm. unter der linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE taillenmaass, plus 4 ½ cm. (26).

SSS ist 1/12 taillenmaass plus 1 cm. unten linie (4 ½).

SCHNITT.

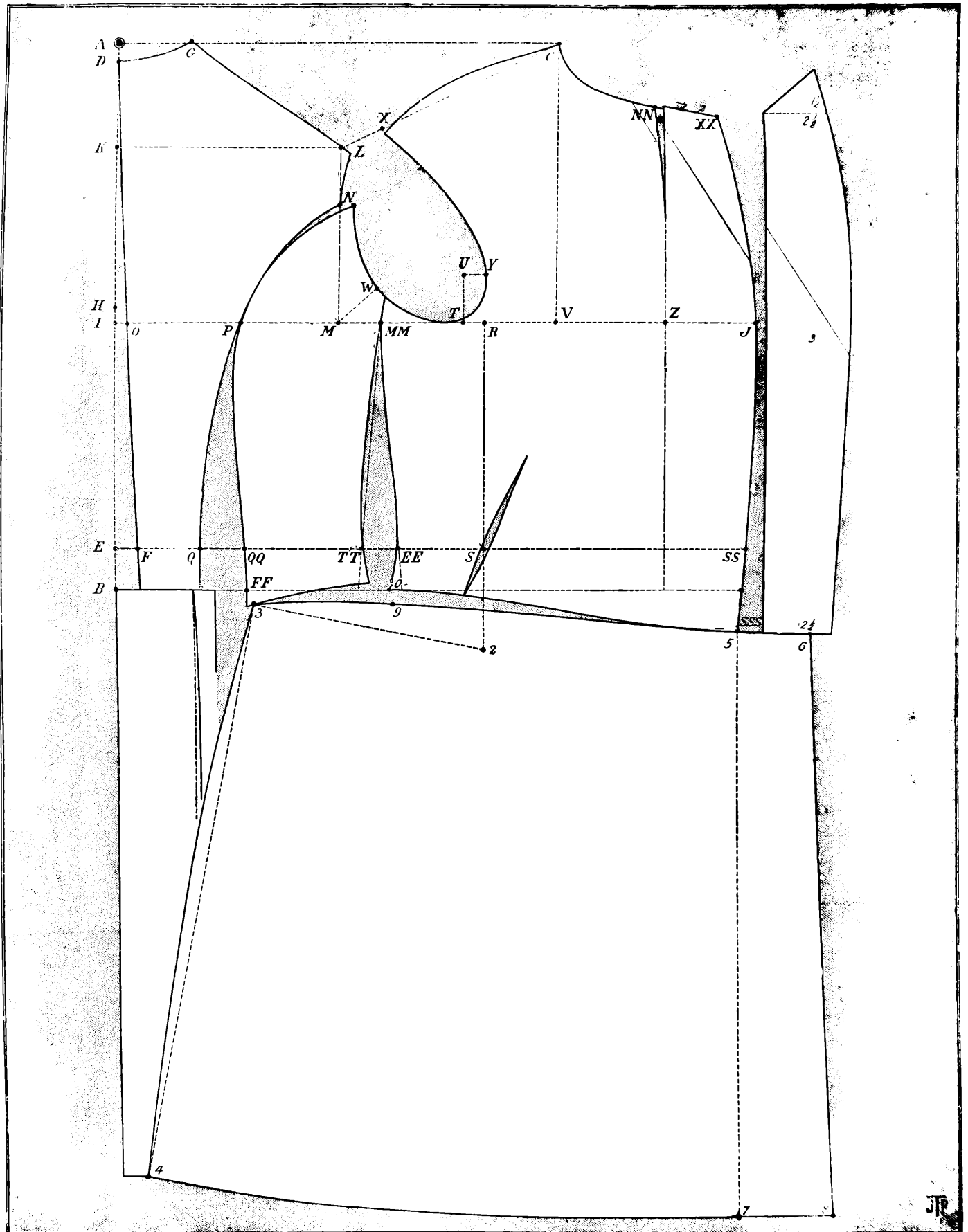
2 von S, 1/6, gesässmaass. Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 1 ¼ cm.

5 von 3, ist 2 cm. mehr als die untere.

Kurve von Seiten und Vorterteil. 7 von 5, ist dasselbe als 3—4. 6 von 5 ist 6 ¼ cm.

8 von 7 ist 7 ½ cm.

THE INTERNATIONAL COAT SYSTEM.



REDINGOTE.

PLATE 4.—THE FROCK COAT.

GEHROCK.

THE SINGLE BREASTED FROCK COAT.

THE single breasted style of Frock Coat is one with which all tailors are familiar, and one that from time to time has promised to become generally popular. Fancy publishers have always consistently kept its distinctive features before the trade, and certain gentlemen of acknowledged taste have included it in their wardrobes. A few years ago its advent as a fashionable garment was considered certain when His Majesty the King patronised and wore it at several fashionable functions. The fact was noted in all our trade papers, and many of the London newspapers published drawings of it. For a few months it was the principal topic amongst the many gentlemen who make such details a study, and a considerable number of such coats were ordered from the leading London tailors. In America, as also on the continent of Europe the development also excited considerable attention and discussion; so much so that several recognised "leaders of fashion" adopted the garment, and thus contributed to its growing popularity. But it must be admitted that the support of even such authorities failed at the time to create a general demand for the garment, such as would justify its recognition as a popular style. The number of orders for it gradually dwindled to very small proportions, and it is only within the last few months that any revival of the style has been manifest. That the garment in these days when most coats are worn unbuttoned is a very appropriate one—particularly for gentlemen of stout build—is a fact that every artistic tailor will realise. An ordinary double-breasted Frock worn unbuttoned, with the surplus width of fronts poking out at the breast, surely produces an unsightly and inappropriate effect. If only for the use of stout men the single-breasted Frock would justify itself. It suitably drapes the lower part of the figure without creating any appearance of surplus cloth, it imparts a more graceful effect in the body part owing to the appearance of length produced by the rather deep and narrow form of the *revers*, and, in short, displays all the characteristics of an artistically conceived garment.

Thus its presentation here will be welcome to the tailor who aspires to be posted in possible as well as current fashions, and if, as is possible, there is some day a boom in this particular fashion, the drawing and instructions here given will be very useful.

In a practical description of this style of coat it may be at once stated that the usual double-breasted form of lapels are, of course, omitted.

In cutting the Coat an allowance of about one inch must be provided for overlap, beyond the front centre line of the forepart. There are usually either two or three holes and buttons below the *revers*, or turns. These, it may be added, are generally shaped with pointed ends, similar to the outline of the double-breasted frock *revers*. The turns are always faced with silk, which is brought out to the inner ends of the button holes. A great help in producing a clean fitting crease row of turn and collar is provided by the insertion of a V from the neck curve downwards, in the same form and direction as that shown on the double-breasted frock given in the International System. Without this V it is difficult to secure a crease row that will be likely to command the breast of the coat in wear. The front edges of skirts and foreparts below the turn should be slightly steadied by a strip of linen. They are often worked up too much, and as a result defects are produced that are rather difficult to remove.

To accord with the present style the bodies of these coats should not exceed in length one and a-half inch below the natural waist line, and every expedient must be utilised to secure a close fitting waist. Amongst these a "fish" may be taken out of the forepart at the side of the waist, and a similar cut must be taken out of the breast facing. A fair share of fulness should be "scattered" on the waist seam over the hip. This should be assisted by a ply of wadding to produce the required roundness of hip that all good tailors now cultivate. The skirt lining, it should be added, should have fulness provided at the waist line, the modern journeyman tailor's style of folding a pleat and fastening or tying it by

sewing at the top being absolutely useless for the purpose of affording the elasticity that is required. It is quite useless to get fulness inserted at the waist seam of the skirt if its advantages are nullified by contraction of the skirt lining. Until about twenty-five years ago such a short-sighted expedient as a vertical flat pressed pleat in the skirt lining was never seen. But since that time journeymen have rapidly developed the gentle art of "quiffing," to the unmistakable detriment of really high class tailoring.



SINGLE-BREASTED FROCK COAT.

—:O:—

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, $27, \frac{2}{3} = 18$ inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
 Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

S. B. FROCK COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16½ inches. Fashion length, 18 inches.
 Skirt length, 38 inches. Half breast, 18 inches.
 Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
 Two-thirds of width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16½ inches.

B from D, fashion length, 18 inches. F from E, 1 inch.

Draw line D to F.

G from A, 1/6 scale less 1/2 inch (2½).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

Square line I towards J.

K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1½ inch (7½).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 inches.

P from O, 1/4 scale less 3/4 inch (3¾).

Q from F, 2 inches, curve side seam.

R from O, 2/3 scale.

S is squared down from R.

T from R is 1/2 inch.

U from T, 1/12 scale (1½).

V from T, 1/6 scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, 1/12 scale (1½).

X from C, same as back shoulder seam.

Y from U, one half of T—U (3/4).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck C through NN.

SS from S half waist plus 3/4 inch (8¾).

J from Z, 3 inches; NN to XX, 2 inches.

Curve front line XX, J—SS.

JJ and 12 are each 1 inch from J and SS.

QQ from Q, 1/12 scale (1½).

MM from M, 1/12 breast (1½).

TT from QQ 1/4 waist (4).

FF, 1/2 inch below line.

Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1¾ (17¾).

SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1/6 seat measure; square 2, 3, 4, and make length to measure; 9 from 10 1/2 inch; 5 from 3 is 3/4 inch more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 6 from 5, 1 inch; 8 from 7, 1½ inch. Complete curves as diagram.

SYSTÈME INTERNATIONAL DE THORNTON.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm. Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, 1½ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 46¾ cm.

F jusqu'à E 2½ cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins, 1¼ cm. (6¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1¼ cm.).

On équivarrille la ligne I jusqu'à J.

K jusqu'à I, 1/3, échelle, 16 cm.

L jusqu'à K, 1/3, échelle, 16 cm. plus 3¾ (19¾ cm.).

On équivarrille la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, 1/4 de échelle moins 2 cm. (10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à 2/3 de la mesure de échelle, 32 cm.

On équivarrille la ligne R jusqu'à S.

T jusqu'à R, 1¼ cm.

U jusqu'à T, 1/12 de échelle (4 cm.).

V jusqu'à T, 1/6 de échelle (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 de échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule au dos.

Y jusqu'à U 1/2 de T, U, 2 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. (23½ cm.) en tout.

J jusqu'à Z, 7½ cm.

NN jusqu'à XX, 5 cm.

On courbe la ligne ou devant, XX, J, SS.

JJ et 12 sont chacun 2½ cm. jusqu'à J, et SS.

QQ jusqu'à Q, 1/12 de échelle (4 cm.).

MM jusqu'à M 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture (10¾).

FF 1¼ en bas la ligne.

On mesure, F jusqu'à Q et QQ à TT, 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.

La mesure de la ceinture plus 4½ (26).

SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4½.

LA JUPE.

2 jusqu'à S, 1/6 de bassin (8½), on équivarrille les lignes 2, 3, 4, et on fait la longueur à mesure, 9 jusqu'à 10 1¼ cm., 5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant, 7 jusqu'à 5 même de 3—4, 6 jusqu'à 5 est 2½ cm., 8 jusqu'à 7 est 3¾ cm.

NORMAL AUFSTELLUNG.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge 43 cm. Modenlänge, 46¾ cm.

Halbe Oberweite, 48 cm. Halbe Unterweite

43 cm. Halbes Gesässmaass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 74½ cm.

Zwei drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der skala.

Ziehe linien, A, B, und B, C.

D von A, 1½ cm.

E von D, tailllänge, 43 cm.

B von D, modenlänge, 46¾ cm.

F von E, 2½ cm.

Ziehe linie D zu F.

G von A, 1/6 skala (8 cm.) minus 1¼ (6¾).

H von A, halbes skala (24).

I von H ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1¼ cm.).

K von I, 1/3 Skala (16).

L von K 1/3 skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe linie G zu L.

N von L, 5 cm.

P von O, 1/4 skala, minus 2 cm. (10).

Q von F, 5 cm., kurve seiten linie.

R von O, 2/3 skala (32).

S ist im Winkel gezogen von R.

T von R, 1¼ cm.

U von T, 1/12 skala (4).

V von T, 1/6 skala (8).

C ist von V gezeichnet.

Ziehe linie C zu L.

W von M, 1/12 skala (4).

X von C gleich als die schulter naht.

Y von U, halbes maass T—U (2).

Kurve armloch und schulter naht.

Z von O das brustmaass (48).

Kurve hals, C durch NN.

SS von S, halbes taillen-maass plus 2 cm. (23½).

J von Z, 7½ cm., NN zu XX ist 5 cm.

Kurve brust linie, XX, J, SS.

JJ von J ist 2½ cm. und 12 von SS dasselbe.

QQ von Q, 1/12 skala (4.)

MM von M, 1/12 oberweite (4).

TT von QQ, 1/4 taillenmaass (10¾).

FF ist 1¼ cm. under der linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE taillenmaass, plus 4½ cm. (26).

SSS ist 1/12 taillenmaass plus 1 cm. unten linie (4½).

SCHOOS.

2 von S, 1/6, gesässmaass. Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 1¼ cm.

5 von 3, ist 2 cm. mehr als die untere.

Kurve von Seiten und Vorterteil. 7 von 5,

ist dasselbe als 3—4. 6 von 5 ist 2½ cm.

8 von 7 ist 3¾ cm.

THORNTON'S INTERNATIONAL SYSTEM.

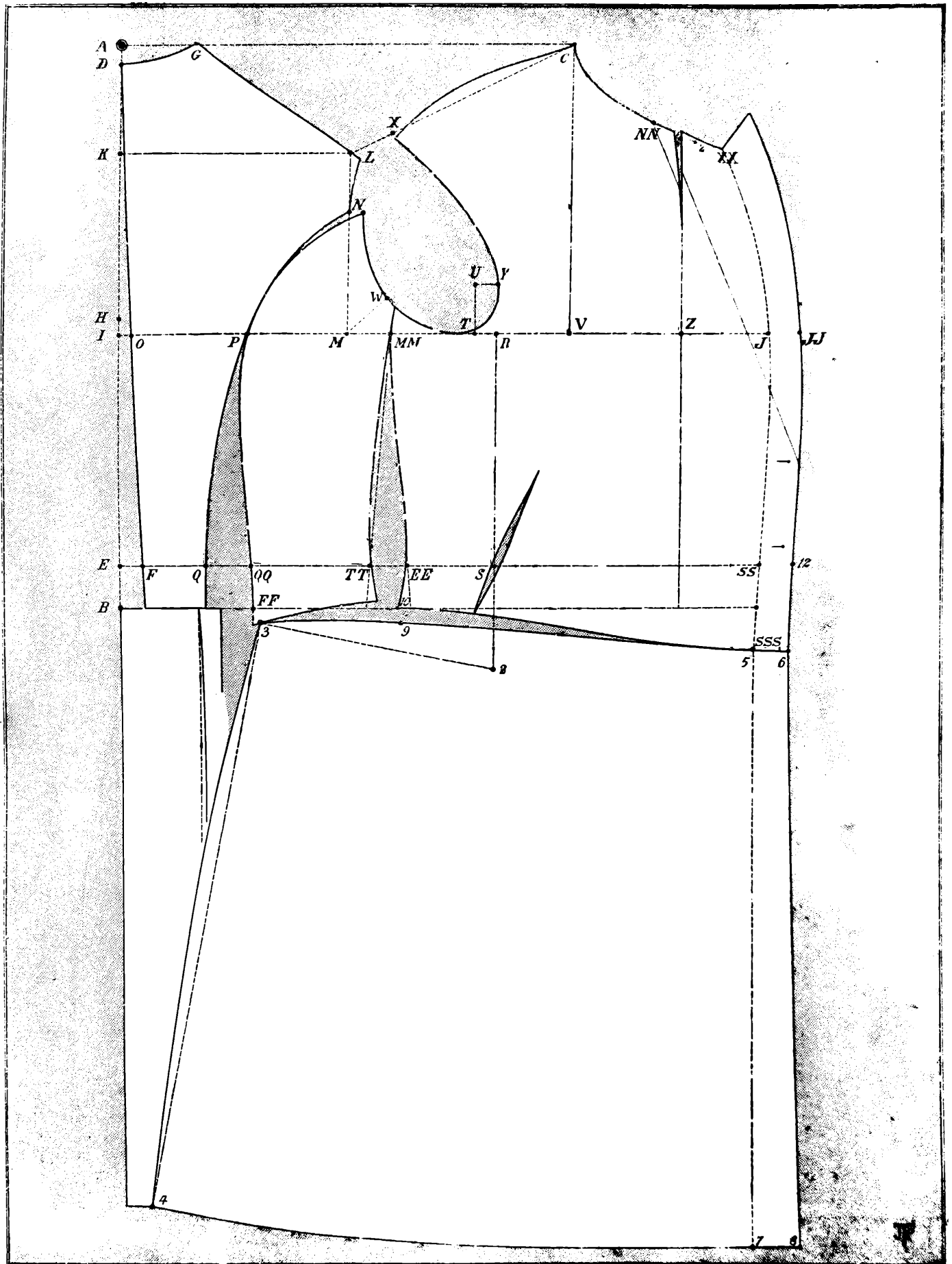


PLATE 5.—SINGLE-BREASTED FROCK COAT.

REDINGOTE DROITE.

EINREIHIGEN GEHROCK.



JAQUETTE.

PLATE 6.—MORNING COAT STYLES.

JAQUETTE.

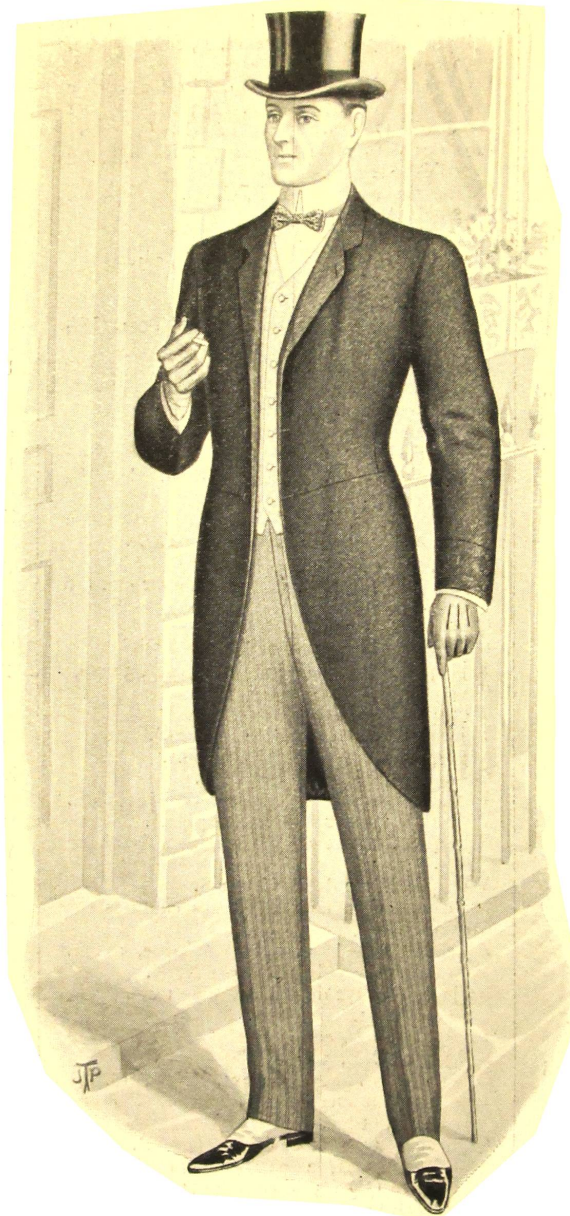
THE MORNING COAT.

THE Morning Coat is a garment of wide and long sustained popularity, and with the Frock Coat has the distinction of being worn by gentlemen at the most fashionable functions and on the most important occasions. Until a few seasons ago the Frock Coat was exclusively worn at every fashionable garden party, and also at all "smart" weddings, but now the Morning Coat successfully competes with it at even the most select gatherings. That it is, properly cut, trimmed, and made, a most becoming garment, every tailor will realise. For wear on "dress" occasions, the coat is made either from black Cheviot or Vicuna, although dark greys, and, in the summer months, lighter shades of grey are accepted as correct. The edges are mostly single stitched, the exception being the introduction of flat braiding, which a select class of West End customer invariably insists upon. The making up of such a garment affords just that opportunity for good work which every ambitious tailor welcomes. There are—and it is well for the prestige of the craft that it is so—still some tailors, including journeymen, cutters, and masters, who delight in the production of good class work. These men inherit the skill and taste of those old time craftsmen who had something more than a mere commercial interest in their labours, and who long prior to the advent of the modern "merchant tailor"—totally devoid of all practical knowledge of the business in which his capital is embarked—patiently and skilfully devoted their talents to the production of garments that it is no exaggeration to describe as works of art. The Morning Coat in its latest developments is cut not longer in the body than one a half-inch below the natural waist line. The length of the skirt is fairly long—say twice the fashion length of the back. The waist must be cut very close fitting, to ensure which a short "fish" may be taken out at a point touching the side line in the "International System." The formation of a well-rounded hip is a pronounced feature of modern styles, and to provide it a fair share of fulness and one ply of wadding to fill it out is necessary. If the coat has been properly cut it is not advisable to unduly draw in the front edges. Many Morning Coats are spoiled by carelessness in this direction. If the *revers* are intended to roll well down towards the waist, it will be well to take out a V at the back of the crease row of turns in the same direction as shown in the International Frock Coat system. It has

a very good effect in ensuring a close crease row, and helps to keep the turns in position. As in all coats, the linings should be cut the same shape as the outside, and should be put in very easy.

VARIOUS STYLES OF MORNING COATS.

The Morning Coat is made up in various forms, and these forms call for consideration when such garments are being cut.



The button-three form.—In this style the fronts are secured by three holes and buttons, and in cutting it is important that the distances from the front centre line to the edges should be properly provided for.

In front of the centre line and level with the bottom curve of the scye one inch must be allowed for the overlap. At the bottom hole it is necessary to allow an extra half-inch, or one and a half-inch in all. This addition obviates the drag that is always noticeable at the bottom button when fastened if no additional ease has been provided.

The button-two style.—In Morning Coats, the buttoning of which does not extend below the second hole from the top, the extra allowance to prevent straining on the button must be provided at that position. Thus it will be necessary to allow from one and a quarter to one and a half inch in advance of the front centre line at the second button. Below this point the front of the forepart and skirt must be run in a continuous and graceful line to the bottom edge of skirt. This style is seldom made up now-a-days, but as fashions recur with well defined regularity, it is well that the student of cutting should be made familiar with its style details, and special requirements in cutting.

The button-one style.—In this form the coat is arranged to fasten at the top button only, below which the front edge is continued by a gradual curve downwards to the bottom line of the skirt. In this case a strain is usually found upon the top button, and to relieve it an allowance beyond the usual one inch (see button-three style) is essential. This allowance beyond the front centre line is usually from one and a quarter to one a half inch. The style here considered also calls for great care in the insertion and treatment of the breast facings. There is a very decided tendency of the front edges to curl outwards and show the front of the facings below the top hole. This can only be checked by careful workmanship in the *moulding* of the facings to the shape of the body.

SINGLE-BREASTED MORNING COAT.

—:O:—

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
 Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

S. B. MORNING COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16 ½ inches. Fashion length, 18 inches.
 Skirt length, 36 inches. Half breast, 18 inches.
 Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
 Two-thirds of width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
 D from A, 1½ inch, E from D waist length, 16 ½ inches.
 B from D, fashion length, 18 inches. F from E, 1 inch.
 Draw line D to F.
 G from A, 1 6 scale less 1½ inch (2 ½).
 H from A, 1 2 scale measure (9).
 I from H, half difference between "width" and "depth" measures (1½ inch).
 Square line I towards J.
 K from I, 1/3 scale (6).
 L from K, 1 3 scale plus 1 ½ inch (7 ½).
 M is squared down from L.
 Draw shoulder seam G to L.
 N from L, 2 inches.
 P from O, 1 4 scale less 3 4 inch (3 ¾).
 Q from F, 2 inches, curve side seam.
 R from O, 2 3 scale.
 S is squared down from R.
 T from R is 1½ inch.
 U from T, 1 12 scale (1 ½).
 V from T, 1 6 scale (3).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, 1/12 scale (1 ½).
 X from C, same as back shoulder seam.
 Y from U, one half of T—U (3/4).
 Curve scye and shoulder seams.
 Z from O the breast measure (18).
 Curve neck C through NN.
 SS from S half waist plus 1/4 inch (8 ¼).
 J from Z, 2 ½ inches; NN to XX, 2 inches.
 Curve front line XX, J—SS.
 JJ and 12 are each 1 and 1 ½ inch from J and SS.
 QQ from Q, 1/12 scale (1 ½).
 MM from M, 1/12 breast (1 ½).
 TT from Q 1/4 waist (4).
 FF, 1/2 inch below line.
 Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1 8/ (17 ¾).
 SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1/6 seat measure, less 1/4 inch; square 2, 3, 4, and make length to measure; 9 from 10 1/2 inch; front from 3 is 3/4 inch more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 8 from 7 is 2 ½ inches; 8 from 7, 1 ½ inch. Complete curves as diagram.

SYSTÈME INTERNATIONAL DE THORNTON.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46 ¾ cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74 ½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, 1 ¼ cm.
 E jusqu'à D taillé, 43 cm.
 B jusqu'à D taillé à la mode, 46 ¾ cm.
 F jusqu'à E 2 ½ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, 1/6 échelle moins, 1 ¼ cm. (6 ¾ cm.).
 H jusqu'à A, 1/2 échelle, 24 cm.
 I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 ¼ cm.).
 On écarte la ligne I jusqu'à J.
 K jusqu'à I, 1/3, échelle, 16 cm.
 L jusqu'à K, 1/3, échelle, 16 cm. plus 3 ¾ (19 ¾ cm.).
 On écarte la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.
 N jusqu'à L, 5 cm.
 P jusqu'à O, 1/4 de échelle moins 2 cm. (10 cm.).
 Q jusqu'à F, 5 cm.
 On courbe la couture de côté.
 R jusqu'à 2/3 de la mesure de échelle, 32 cm.
 On écarte la ligne R jusqu'à S.
 T jusqu'à R, 1 ¼ cm.
 U jusqu'à T, 1/12 de échelle (4 cm.).
 V jusqu'à T, 1/6 de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M 1/12 de échelle (4 cm.).
 X jusqu'à C même comme la ligne d'épaule au dos.
 Y jusqu'à U 1/2 de T, U, 2 cm.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.
 SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 ½ cm.) en tout.
 J jusqu'à Z, 6 ¼ cm.
 NN jusqu'à XX, 5 cm.
 On courbe la ligne ou devant, XX, J, SS.
 JJ et 12 sont chacun 2 ½ cm. et 3 ¾ cm. jusqu'à J, et SS.
 QQ jusqu'à Q, 1/12 de échelle (4 cm.).
 MM jusqu'à M 1/12 de poitrine (4 cm.).
 TT jusqu'à QQ 1/4 de ceinture (10 ¾).
 FF 1 ¼ en bas la ligne.
 On mesure, F jusqu'à Q et QQ à TT, 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.
 La mesure de la ceinture plus 4 ½ (26).
 SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4 ½.

LA JUPE.

2 jusqu'à S, 1/6 de bassin moins 1 cm. (7 ½), on écarte les lignes 2, 3, 4, et on fait la longueur à mesure, 9 jusqu'à 10 1 ¼ cm., 5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant, 7 jusqu'à 5 même de 3—4, 8 jusqu'à 7—6 ¼ cm., 8 jusqu'à 7 est 3 ¾ cm.

NORMAL AUFSTELLUNG.

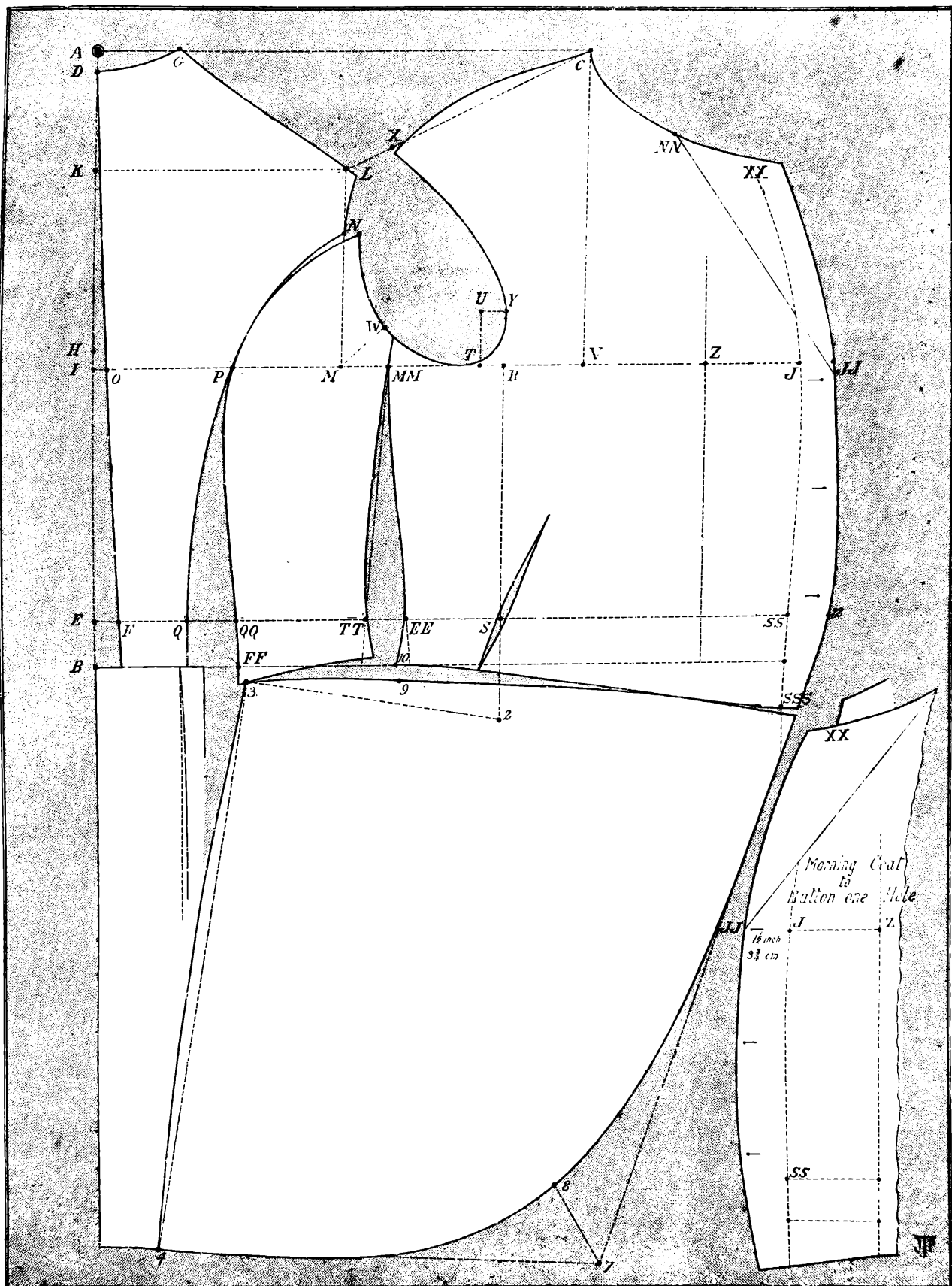
FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzänge 43 cm. Modenzänge, 46 ¾ cm.
 Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
 Schulterweite, 72 cm. Schultertiefe, 74 ½ cm.
 Zwei drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B, und B, C.
 D von A, 1 ¼ cm.
 E von D, taillenzänge, 43 cm.
 B von D, modenzänge, 46 ¾ cm.
 F von E, 2 ½ cm.
 Ziehe linie D zu F.
 G von A, 1/6 skala (8 cm.) minus 1 ¼ (6 ¾).
 H von A, halbes skala (24).
 I von H ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1 ¼ cm.).
 K von I, 1/3 Skala (16).
 L von K 1/3 skala (16) plus 3 ¾ (19 ¾).
 M ist im Winkel gezogen von L.
 Ziehe linie G zu L.
 N von L, 5 cm.
 P von O, 1/4 skala, minus 2 cm. (10).
 Q von F, 5 cm., kurve seiten linie.
 R von O, 2/3 skala (32).
 S ist im Winkel gezogen von R.
 T von R, 1 ¼ cm.
 U von T, 1/12 skala (4).
 V von T, 1/6 skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 W von M, 1/12 skala (4).
 X von C gleich als die schulter naht.
 Y von U, halbes maass T—U (2).
 Kurve armloch und schulter naht.
 Z von O das brustmaass (48).
 Kurve hals, C durch NN.
 SS von S, halbes taillenmaass plus 1 cm. (22 ½).
 J von Z, 6 ¼ cm., NN zu XX ist 5 cm.
 Kurve brust linie, XX, J, SS.
 JJ von J ist 2 ½ cm. und 12 von SS 3 ¾ cm.
 QQ von Q, 1/12 skala (4).
 MM von M, 1/12 oberweite (4).
 TT von QQ, 1/4 taillenmaass (10 ¾).
 FF ist 1 ¼ cm. unter der linie.
 Messe F zu Q, und QQ zu TT.
 Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE taillenmaass, plus 4 ½ cm. (26).
 SSS ist 1/12 taillenmaass plus 1 cm. unten linie (4 ½).

SCHOOSS.

2 von S, 1/6, gesässmaass, minus 1 cm. (7 ½).
 Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 1 ¼ cm. 5 von 3, ist 2 cm. mehr als die untere. Kurve von Seiten und Vorterteil. 7 von 5, ist dasselbe als 3—4 8 von 7—6 ¼ cm. 8 von 7 ist 3 ¾ cm.

THORNTON'S INTERNATIONAL SYSTEM.



JAQUETTE.

PLATE 7.—THE MORNING COAT.

JAQUETTE.



PLATE 8.—DOUBLE-BREASTED MORNING COAT STYLE.
JAQUETTE CROISÉ. ZWEIREIHIGES JAQUETTE.

THE DOUBLE-BREASTED MORNING COAT.

THIS style of coat is one that is very familiar to the older school of cutters, although to the moderns it will appear as a distinct novelty. That it has not been revived of recent years is somewhat surprising, as there are possibilities in it that might commend themselves to gentlemen who favour variety in their costumes.

Nearly fifty years ago there was no style of coat more popular. It was worn in all grades of society, from the duke to the dustman, and was as much appreciated in Belgravia as in Whitechapel. As at that period broad braiding was very popular (a feature now in rapid revival), the style of such coats was much approved by tailors, as the form of the fronts was well adapted to such embellishment, which, it might be added, was frequently accompanied by "watered silk" breast facings and "barrel buttons." There were other details in these coats which the writer vividly remembers—he largely learnt his trade as a sewing tailor upon them, including pointed side edges at the pleats and scarlet silk hand-facings. Happy thought, does the modern tailor know what a hand-facing is? The skirts of the old style coats were cut very short, and were often square or pointed at the bottom edge of the front line.

Of course, in any revival of the style all the features above enumerated could not be judiciously introduced, yet there is no sound reason why a coat constructed on modern lines but having a double-breasted front, such as shown by the drawing on this page, should not become popular for general wear. With neatly-formed *revers*, the edges finished by braid or ribbon, it is a style such as a genuine tailor would delight in. Indeed, it would not be too much to say that the last of the double-breasted coats were worn by master and foremen tailors.

The Cutting of these coats call for but slight changes from the standard or single-breasted form.

Both styles perfectly outline the natural shape, while the style lengths of body and skirt and widths of shoulders, sleeves, and skirt are identical. In the form of front here suggested, a slight modification of the old style is introduced by the gradual sloping away of the front edges from the top button. The old style was always cut square, the buttons being equal widths apart from top to bottom. This imparted a stumpy appearance that would not accord with modern ideas of artistic style.

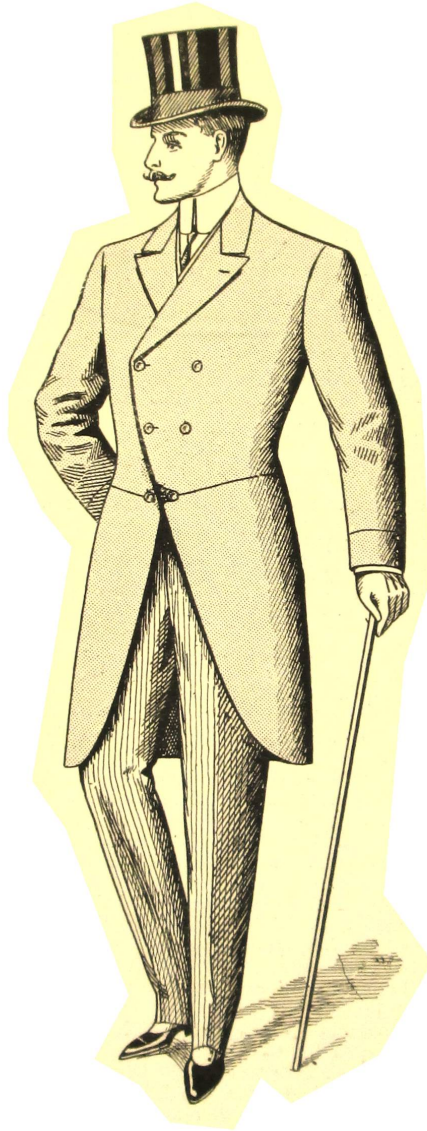
The taking out of the vertical **V** from the curve of the neck downwards through the crease row (see diagram) has a very good effect in this style of coat. It shortens the crease row, gives ease over the full parts of the breast, and keeps the *revers* steady and in position.

The arrangement of the lapel, or overlap, in front of the centre line provides a line of direction for the buttons, so that the effect when the coat is finished is in agreement with the drawing given on this page.

The form of the turn represented on the diagram is in harmony with the present ideas of style, and will assist the young cutter in producing the most pronounced feature of the coat.

The lengths of waist and skirt as suggested by the measurements given will ensure an up-to-date appearance of the garment such as is likely to command patronage.

Making-up.—The making-up of this form of coat calls for little comment beyond the general instructions given for the production of the standard styles of garments. The greatest attention should be devoted to the working-up and finishing of the lapels and collar. A "bridle" of linen cut on the straight should be introduced at the crease row of the turns, and allowed to project upwards for an inch or two upon the front of the crease row of collar. The canvas on the turns should be well and thickly "padded," and plenty of ease worked in when the cloth facing is being basted over. A Melton under-collar will contribute to a nicely finished turn, as such material lends itself to the proper manipulation under the iron. This effect cannot be so well provided if a thicker or more spongy material is selected for the purpose. If the edges are braided the canvas should be pared away so that it just meets the edge of the binding. This is a detail that the real tailor will appreciate, as the edges, when pressed properly, present an appearance that cannot possibly be produced when the canvas is allowed to project under the braid to the front edge of the coat. In the treatment of ribbon binding, the old school of tailors still insist that it should be back-stitched by hand, but in these days, when so little hand-work is introduced, the majority of sewing tailors make a very poor attempt at such an operation. Furthermore, there is no good reason why the machine should not be used here.



DOUBLE-BREASTED MORNING COAT.

Measures: 16½, 18, 36, 7½, 20½, 31 in. sleeve.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 in. scale.
Waist, 16 } Depth shoulder measure, 28 = 1 in. excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

D. B. MORNING COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16½ in. Fashion length, 18 in.
Skirt length, 36 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and B C.
D from A, 1½ in, E from D waist length, 16½ in.
B from D, fashion length, 18 in. F from E, 1 in.
Draw line D to F.
G from A, 1/6 scale less 1/2 in. (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1½ in.).
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ in. (7½).
M is squared down from L.
Draw shoulder seam G to L.
N from L, 2 in.
P from O, 1/4 scale less 3/4 in. (3¾).
Q from F, 2 in., curve side seam.
R from O, 2/3 scale.
S is squared down from R.
T from R is 1/2 in.
U from T, 1/12 scale (1½).
V from T, 1/6 scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, 1/12 scale (1½).
X from C, same as back shoulder seam.
Y from U, one half of T—U (3/4).
Curve seye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN.
SS from S half waist plus 1/4 in. (8¼).
J from Z, 2½ in.; NN to XX, 2 in.
Curve front line XX, J—SS.
JJ from J, 3 in., curve front as diagram.
QQ from Q, 1/12 scale (1½).
MM from M, 1/12 breast (1½).
TT from QQ, 1/4 waist (4).
FF, 1/2 in. below line.
Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus 1¾ (17¾).
SSS is 1/12 waist plus 1/4 in. below line.

SKIRT.

2 from S, 1/6 seat measure, less 1 4 in.; square 2, 3, 4, and make length to measure; 9 from 10 1/2 in.; front from 3 is 3/4 in. more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 8 from 7 is 2½ in.; 8 from 7, 1½ in. Complete curves as diagram

JAQUETTE FORME CROISEE.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 46¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bas-in, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).
On trace les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46¾ cm.
F jusqu'à E, 2½ cm.
On trace la ligne D jusqu'à F.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6¾ cm.).
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
On élargit la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.), plus 3¾ (19¾ cm.).
On élargit la ligne L jusqu'à M.
Trace la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 d'échelle moins 2 cm. (10 cm.).
Q jusqu'à F, 5 cm.
On trace la couture de côté.
R jusqu'à O, 2/3 de la mesure d'échelle (32 cm.).
On élargit la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 d'échelle (4 cm.).
V jusqu'à T, 1/6 d'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M. 1/12 d'échelle (4 cm.).
X jusqu'à C est le même comme la ligne d'épaule au dos.
Y jusqu'à U, 1/2 de T—U (2 cm.).
On trace l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.
On trace aussi l'encolure C par N, N.
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½ cm.) en tout.
J jusqu'à Z, 6¼ cm.
NN jusqu'à XX, 5 cm.
On trace la ligne du devant, XX, J, SS.
JJ jusqu'à J, 7½ cm.
QQ jusqu'à Q, 1/12 d'échelle (4 cm.).
MM jusqu'à M, 1/12 de poitrine (4 cm.).
TT jusqu'à QQ, 1/4 de ceinture (10¾ cm.).
FF est 1¼ en bas la ligne.
On mesure F jusqu'à Q et QQ à TT (15 cm.).
On place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture plus 4½ (26 cm.).
SSS sont 1/12 ceinture plus 1 cm. en bas de la ligne (4½).

LA JUPE.

2 jusqu'à S, 1/6 de bassin moins 1 cm. (7½).
On élargit les lignes 2, 3, 4, et on fait la longueur à mesure. 9 jusqu'à 10 1¼ cm.
5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant.
7 jusqu'à 5 même de 3—4. 8 jusqu'à 7 est 6¼ cm. 8 jusqu'à 7 est 3¾ cm.

ROCK-JAQUETTE, ZWEIREIHIG.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailienlänge 43 cm. Modenlänge, 46¾ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei drittel Schulterweite (72) giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Tailienlänge, 43 cm.
B von D, modenlänge, 46¾ cm.
F von E, 2½ cm.
Ziehe Linie D zu F.
G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾).
H von A, halbe Skala (24).
I von H, ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.).
K von I, 1/3 Skala (16).
L von K, 1/3 Skala (16) plus 3¾ (19¾).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L.
N von L, 5 cm.
P von O, 1/4 Skala, minus 2 cm. (10).
Q von F, 5 cm., kürve seiten Linie.
R von O, 2/3 Skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 Skala (4).
V von T, 1/6 Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, 1/12 Skala (4).
X von C gleich als die Schulternaht.
Y von U, halbes maass T—U (2).
Kürve Armloch and Schulternaht.
Z von O das Brustmaass (48).
Kürve Hals, C durch NN.
SS von S, halbes Taillemaass plus 1 cm. (22½).
J von Z, 6¼ cm.; NN zu XX ist 5 cm.
Kürve Brustlinie, XX, J, SS.
JJ von J ist 7½ cm., und kürve gezogen von JJ.
QQ von Q, 1/12 Skala (4).
MM von M, 1/12 Oberweite (4).
TT von QQ, 1/4 Taillemaass (10¾).
FF ist 1¼ cm. unter der Linie.
Messe F zu Q, und QQ zu TT.
Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Taillemaass, plus 4½ cm. (26).
SSS ist 1/12 Taillemaass plus 1 cm. unter Linie (4½).

SCHOOSS.

2 von S, 1/6, Gesässmaass, minus 1 cm. (7½).
Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 1¼ cm. 5 von 3 ist 2 cm. mehr als die untere. Kürve von Seiten und Vordertheil. 7 von 5 ist dasselbe als 3—4, 8 von 7—6¼ cm. 8 von 7 ist 3¾ cm.

THORNTON'S INTERNATIONAL SYSTEM.

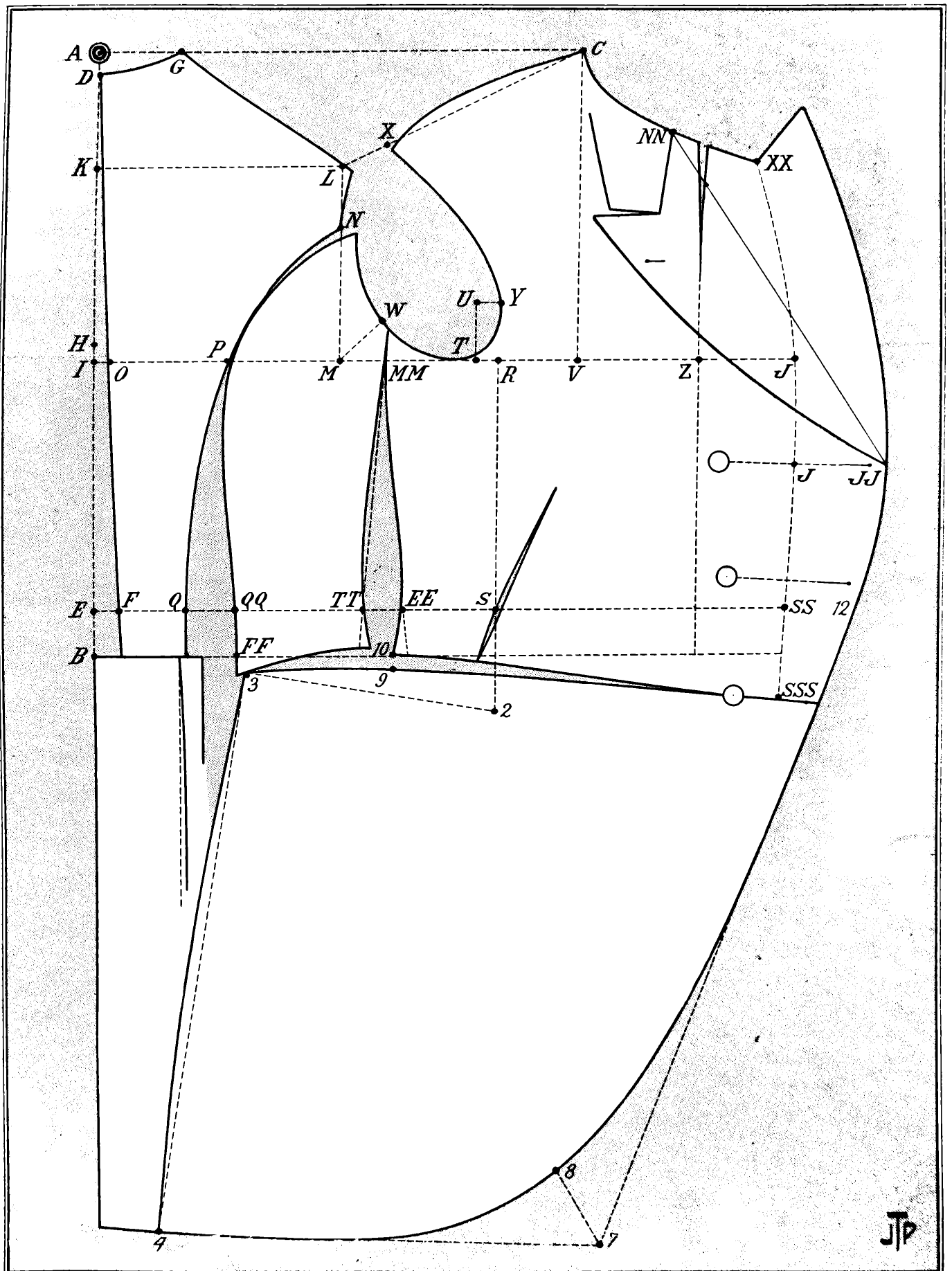


PLATE 9.—DOUBLE-BREASTED MORNING COAT.
 JAQUETTE CROISÉE. ZWEIREIHIGES JAQUETTE.



HABIT.

PLATE 10.—DRESS COAT STYLES.

FRACK.

THE EVENING DRESS COAT.

THERE is probably no garment that has received more adverse criticism than the long familiar and universally worn dress coat. Dress reformers have assailed it as offending against all the accepted canons of taste. Humourists have included it with the tall silk hat and the mothers-in-law as an ever present target for their sarcastic artillery, and yet withal it survives and flourishes in every country of the world. In England it continues as the exclusive garment for evening wear, while on the continent of Europe it is worn at all important functions. The foreigner is married in it, when called upon to defend his honour he fights in it, and when the fates so will it that he dies, he is ceremoniously buried in it. And still the critics declaim that it is unbecoming, inappropriate, and inartistic. That it relegates the gentleman of wealth to the social plane of the waiter, and completely obliterates its wearer's individuality.

That our tailors—as a body—are not in agreement with those adverse critics every reader of these lines will realise. The cutter knows—provided he possesses the skill to cut and supervise the details of such a coat—that none other is so admirably designed to display his handiwork, and that in its perfectly finished form it is the nearest approach in costume to a work of art. Hence his withers are unwrung however blatant the outcry of its traducers.

The cutting of a dress coat, viewed from its technical aspect, is a process that demands great care and skill. The fitting of any garment that is worn buttoned up the breast is in comparison a comparatively simple operation. A coat that is firmly held at the front by buttons or other fastenings does not demand that perfect adjustment of "balance" so indispensable in the case of a dress coat. It is, to put the matter clearly, held in position. The most common defects in carelessly cut dress coats is either that unsightly falling away of the skirts, or that cramped and contracted appearance of the front shoulders which indicate a too long or too short front shoulder balance. Combined with these troubles we often find defects originating in bad workmanship, for just as the dress coat demands the greatest skill in cutting, so it also calls for that delicacy of touch and judgment in manipulation

that distinguish the work of the perfectly trained sewing tailor.

Cutters Dispute re Dress Coat Cutting.—That tailors, like those engaged in other pursuits, entertain great divergences of opinion regarding various aspects of their business is well exemplified in their views on the cutting of dress coats. There are many cutters who maintain that such garments require a longer front shoulder and a more "crooked" neck than is necessary

in the case of other styles of coats. There are other cutters, again, who insist upon the advantages of a short and straight front shoulder balance. These views are, of course, absolutely contradictory, yet it is safe to assume that if their respective processes were intelligently investigated, their completed outlines would be found to show no differences whatever. A cutter who crooks and lengthens his front shoulder and then increases his back waist suppressions is really making no change at all. He is merely *tailoring* his pattern as it appears on the plane surface of his cutting board. When the coat is properly put together and placed on the customer's body, the effect is the same as though no changes at all had been made from the standard outline. The vast majority of the cleverest and most successful cutters that the writer has ever been brought in contact with maintain that if the balance of a frock coat is correctly adjusted to the actual form requirements of the wearer it will be just as precisely correct in its application to a perfectly fitting dress coat. In the "International System" this view of the subject is adopted so that the student who studies *principles* will notice that no change is made in the balance, or, indeed, in any of the fitting points. Of

course, there are changes in the cut, but these changes are only such as will provide the distinctive style of garment recognised as being correct for dress wear. These changes, combined with the skill in practical manipulation above alluded to, are all that is necessary to secure the results aimed at. It will be noticed that in the dress coats draft a vertical V has been taken out from the curve of the neck line downwards towards the round of breast. This is a very good feature, as it obviates any excessive working up of the breasts.



THE STANDARD DRESS COAT.

—:O:—

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

DRESS COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16 ½ inches. Fashion length, 18 inches.
Skirt length, 38 inches. Half breast, 18 inches.
Half waist, 10 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
D from A, 1½ inch, E from D waist length, 16 ½ inches.
B from D, fashion length, 18 inches. F from E, 1 inch.
Draw line D to F.
G from A, 1 6 scale less 1½ inch (2 ½).
H from A, 1 2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1½ inch).
Square line I towards J.
K from I, 1 3 scale (6).
L from K, 1 3 scale plus 1½ inch (7 ¼).
M is squared down from L.
Draw shoulder seam G to L.
N from L, 2 inches.
P from O, 1 4 scale less 3 4 inch (3 ¾).
Q from F, 2 inches, curve side seam.
R from O, 2 3 scale.
S is squared down from R.
T from R is 1 2 inch.
U from T, 1 12 scale (1 ½).
V from T, 1 6 scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, 1 12 scale (1 ½).
X from C, same as back shoulder seam.
Y from U, one half of T—U (3 ¼).
Carve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN.
SS from S half waist less 3 4 inch (7 ¼).
J from Z, 1 ¼ inches; NN to XX, 2 ½ inches.
Curve front line XX, J—SS.
QQ from Q, 1 12 scale (1 ½).
MM from M, 1 12 breast (1 ½).
TT from QQ 1 4 waist (4).
FF, 1 2 inch below line.
Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at S and measure out to EE, the half waist measure plus 1 inch (9).
SSS is 1 12 waist plus 1 4 inch below line.

SKIRT.

2 from S, 1/6 seat measure, less 1/2 inch; square 2, 3, 4, and make length to measure; 5 from 3 is 3/4 inch more than bottom curves of side body and forepart; 9 from 8, same as 3—4; 8 from 7 is 1/3 of 3—5; 9 from 4, 1/4 of breast; 11 from 9 1 ¼ inch. Complete curves as diagram.

SYSTÈME INTERNATIONAL DE L'HABIT.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46 ¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74 ½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus des pointes se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, 1 ¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46 ¾ cm.
F jusqu'à E 2 ½ cm.
On dessine la ligne D jusqu'à F.
G jusqu'à A, 1/6 échelle moins, 1 ¼ cm. (6 ¾ cm.).
H jusqu'à A, 1/2 échelle, 24 cm.
I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 ¼ cm.).
On élargit la ligne I jusqu'à J.
K jusqu'à I, 1/3, échelle, 16 cm.
L jusqu'à K, 1/3, échelle, 16 cm. plus 3 ¾ (19 ¾ cm.).
On élargit la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 de échelle moins 2 cm. (10 cm.).
Q jusqu'à F, 5 cm.
On courbe la couture de côté.
R jusqu'à 2/3 de la mesure de échelle, 32 cm.
On élargit la ligne R jusqu'à S.
T jusqu'à R, 1 ¼ cm.
U jusqu'à T, 1/12 de échelle (4 cm.).
V jusqu'à T, 1/6 de échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M 1/12 de échelle (4 cm.).
X jusqu'à C même comme la ligne d'épaule au dos.
Y jusqu'à U 1/2 de T, U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.
SS jusqu'à S, 1/2 de ceinture moins, 2 cm. (19 ½ cm.) en tout.
J jusqu'à Z, 4 ½ cm.
NN jusqu'à XX, 6 ½ cm.
On courbe la ligne ou devant, XX, J, SS.
QQ jusqu'à Q, 1/12 de échelle (4 cm.).
MM jusqu'à M 1/12 de poitrine (4 cm.).
TT jusqu'à QQ 1/4 de ceinture (10 ¾).
FF 1 ¼ en bas la ligne.
On mesure, F jusqu'à Q et QQ à TT, on place cette quantité à S, et mesure jusqu'à EE la moitié de la ceinture plus 2 ½ (24).
SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4 ½.

LA JUPE.

2 jusqu'à S, 1/6 de bassin moins 1 ¼ cm. (7), on élargit les lignes 2, 3, 4, et on fait la longueur à mesure. 5 jusqu'à 3 est 2 cm. plus de que la courbe du fond de pièce du côté, et du devant. 9 jusqu'à 8 même de 3—4. 9 jusqu'à 4—1/4 poitrine. 11 jusqu'à 9, est 4 ½ cm., 8 jusqu'à 7 est 1/3, de 3—5.

NORMAL FRACK.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge 43 cm. Modenlänge, 46 ¾ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74 ½ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der skala.
Ziehe Linien, A, B, und B, C.
D von A, 1 ¼ cm.
E von D, tailllänge, 43 cm.
B von D, modenlänge, 46 ¾ cm.
F von E, 2 ½ cm.
Ziehe Linie D zu F.
G von A, 1/6 skala (8 cm.) minus 1 ¼ (6 ¾).
H von A, halbes skala (24).
I von H ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1 ¼ cm.).
K von I, 1/3 Skala (16).
L von K 1/3 skala (16) plus 3 ¾ (19 ¾).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L.
N von L, 5 cm.
P von O, 1/4 skala, minus 2 cm. (10).
Q von F, 5 cm., kurve seiten linie.
R von O, 2/3 skala (32).
S ist im Winkel gezogen von R.
T von R, 1 ¼ cm.
U von T, 1/12 skala (4).
V von T, 1/6 skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, 1/12 skala (4).
X von C gleich als die schulter naht.
Y von U, halbes maass T—U (2).
Kurve armloch und schulter naht.
Z von O das brustmaass (48).
Kurve hals, C durch NN.
SS von S, halbes taillen-maass minus 2 cm. (19 ½).
J von Z, 4 ½ cm., NN zu XX ist 6 ½ cm.
Kurve brust linie, XX, J, SS.
QQ von Q, 1/12 skala (4).
MM von M, 1/12 oberweite (4).
TT von QQ, 1/4 taillenmaass (10 ¾).
FF ist 1 ¼ cm. unter der linie.
Messe F zu Q, und QQ zu TT.
Setze dasselbe an zu S, und messe zu EE halbe taillenmaass, plus 2 ½ cm. (24).
SSS ist 1/12 taillenmaass plus 1 cm. unten linie (4 ½).

SCHOOSS.

2 von S, 1/6, gesässmaass, minus 1 ¼ cm. (7).
Ziehe im Winkel von 2, zu 3, und 4. 5 von 3, ist 2 cm. mehr als die untere kurve von Seiten und Vorterteil. 9 von 8, ist dasselbe als 3—4. 9 von 4—1/4 oberweite, 11 von 9 ist 4 ½ cm. 8 von 7 ist 1/3 maass 3—5.

THORNTON'S INTERNATIONAL SYSTEM.

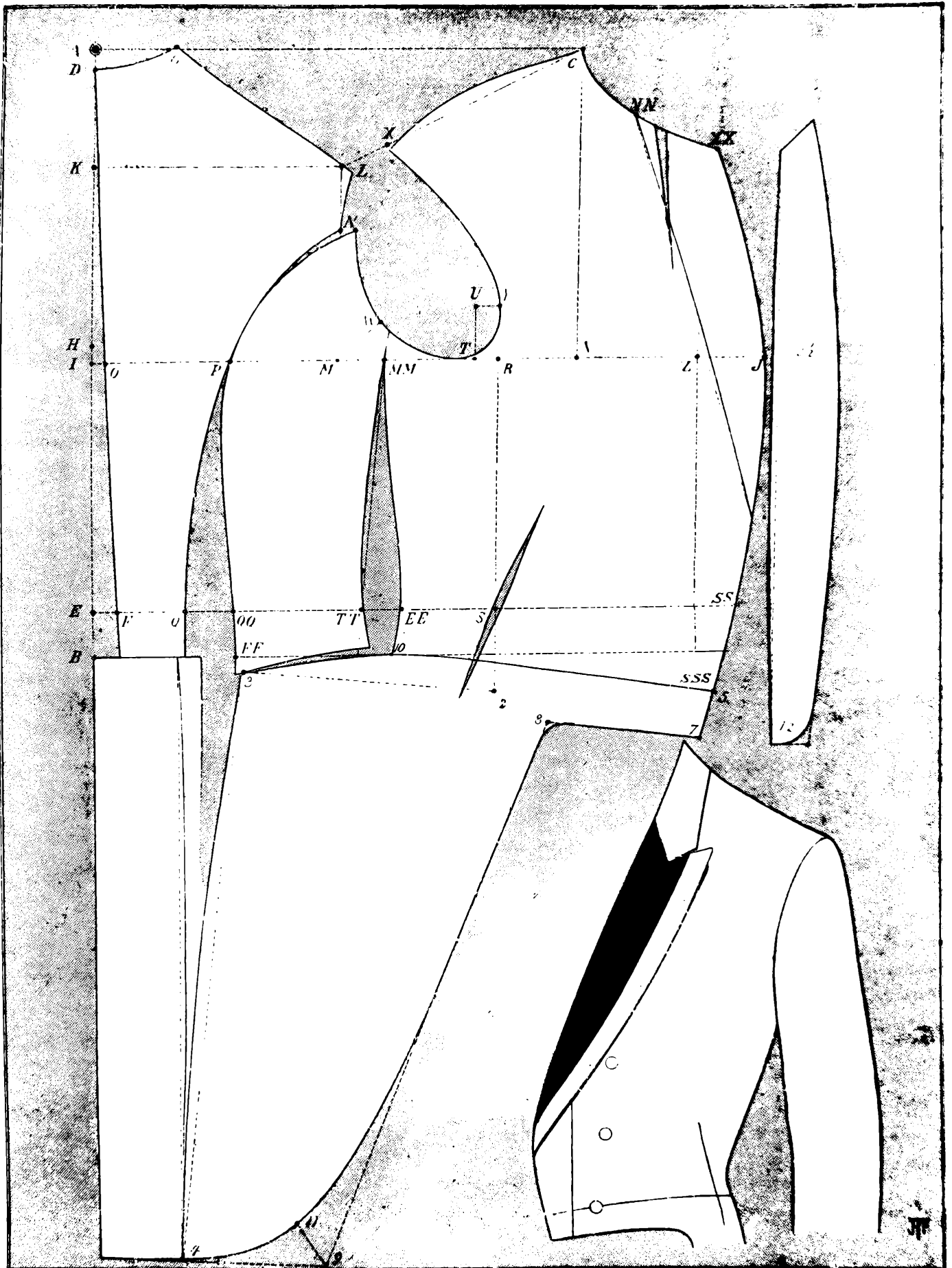


PLATE 11.—THE STANDARD DRESS COAT.

HABIT ORDINAIRE.

GEWÖHNLICHER FRACK.

THE ROLL COLLAR DRESS COAT.

THE roll, or shawl, collar style of dress coat is one which for many years has divided favour with the standard or pointed lapel form. It is a style that enables a good cutter and a skilful workman to jointly produce a garment of a most elegant appearance. A hackneyed criticism of the standard style of dress coat is that its wearer cannot be distinguished from the waiter who attends upon him. But in the roll collar style this objection, at all events, is anticipated, for in the variety of garments that even footmen affect nowadays, a roll collar dress coat is not included. The "roll" in this style of coat, it is almost superfluous to mention, is always covered with silk, and if tailors were not as conservative in their notions as they most notoriously are, this silk would supply a good ground upon which unobtrusive and artistically designed embroidery might be advantageously introduced. The writer introduced this idea to the trade some fifteen years ago, and for a few seasons it received a limited amount of favour, but of late coats with turns embroidered with black silk seem to have vanished. Still, if any tailor is curious enough to examine the effect of such an innovation he need only waylay the writer on his road to any festive gathering of the trade, for he has worn and will probably continue to wear such a garment until his capacity for such functions is exhausted.

The Cutting of Roll Collar Coats.—The actual cutting of this style of coat does not present any marked changes from the standard style previously described. In all the vital fitting points the outline is unchanged. But in the sections influencing the rolls or turns there are certain features that call for consideration.

The majority of cutters confine these changes to merely snipping off the top points of the lapels, and prolonging the ends of the collar to correspond with the increased length of neck thus created. But this plan has the effect of introducing a seam in a position that is—to say the least—inadvisable, for no matter how carefully the seam may be treated, and even after it is covered by "domet," it inevitably shows through the silk covering on the most prominent position of the breast. It is quite a frequent experience of the observant tailor to discover an un-

sightly ridge of "gloss" on the silk facing directly over the collar seam, a defect that imparts an old and worn appearance to even a new coat.

To divert the seam downwards—as shown on the diagram accompanying this paper—is a much better way in cutting coats of this description. Thus located, the seam occupies a position in which it is quite removed from all pressure, and as a consequence will never show through the silk facing. In addition, the solid foundation at the upper part of the turns thus created, affords the workman a much better opportunity for putting on the silk breast facings in an artistic fashion, than when he is hampered by a seam at the turned-in edge of the *revers*. This to the "slap-dash" tailor—cutter or sewer—may seem a small matter, but anyone who has actually put on such facings will realise its importace.

Still another fact that renders the deep curved seam an advantage is the facility it affords for the proper working up or "moulding" of the breasts. With the high cut neck it is necessary to cut out a deep "V" from the curve downwards towards the prominence of the breast, but this is not required with the improved curve of neck seam, as the breast may be steadied by the sewing on of the collar precisely at the position where such treatment is advisable. When this operation is carried out judiciously a good and permanent effect is produced that contributes to both the fit and style of the garment.

As a final argument in support of the low curved neck seam for roll collar coats, it may be stated that such an outline contributes to the economy of cloth in cutting—a feature that in these competitive times should not be ignored.

Making Up. The making up of a roll collar dress coat is identical with the making up of a dress coat of the standard style. The arrangement of the silk facings, however, calls for the introduction of a slit about three inches deep running from the shoulder seam downwards at a distance of about one inch inside the crease row of the collar. In this slit a silk "puff" must be inserted which provides the proper amount of spring to ensure a level crease edge of lapel and obviate contraction at the junction of the neck points of the back and front shoulder seams.



THE ROLL COLLAR DRESS COAT.

—:O:—

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18) Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
 Waist, 16) Depth shoulder measure, 28 = 1 inch excess.
 Seat, 19)

Most of the system points in this draft are produced by divisions of the "scale."

DRESS COAT SYSTEM.

MEASUREMENTS.

Waist Length, 16 ½ inches. Fashion length, 18 inches.
 Skirt length, 38 inches. Half breast, 18 inches.
 Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
 Two-thirds of width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
 D from A, 1½ inch, E from D waist length, 16 ½ inches.
 B from D, fashion length, 18 inches. F from E, 1 inch.
 Draw line D to F.
 G from A, 1 6 scale less 1½ inch (2 ½).
 H from A, 1 2 scale measure (9).
 I from H, half difference between "width" and "depth" measures (1½ inch).
 Square line I towards J.
 K from I, 1/3 scale (6).
 L from K, 1 3 scale plus 1½ inch (7 ¾).
 M is squared down from L.
 Draw shoulder seam G to L.
 N from L, 2 inches.
 P from O, 1 4 scale less 3 4 inch (3 ¾).
 Q from F, 2 inches, curve side seam.
 R from O, 2 3 scale.
 S is squared down from R.
 T from R is 1 2 inch.
 U from T, 1 12 scale (1 ½).
 V from T, 1 6 scale (3).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, 1 12 scale (1 ½).
 X from C, same as back shoulder seam.
 Y from U, one half of T—U (3/4).
 Curve scye and shoulder seams.
 Z from O, the breast measure (18).
 Curve neck C through NN.
 SS from S half waist less 3/4 inch (7 ¼).
 J from Z, 1 ¼ inches; NN to XX, 2 ½ inches.
 Curve front line XX, J—SS.
 QQ from Q, 1/12 scale (1 ½).
 MM from M, 1/12 breast (1 ½).
 TT from QQ 1 4 waist (4).
 FF, 1/2 inch below line.
 Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at S and measure out to EE, the half waist measure plus 1 inch (9).
 SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1 6 seat measure, less 1/2 inch; square 2, 3, 4, and make length to measure; 5 from 3 is 3 4 inch more than bottom curves of side body and forepart; 9 from 8, same as 3—4; 8 from 7 is 1/3 of 3—5; 9 from 4, 1/4 of breast; 11 from 9, 1 ¾ inch. Complete curves as diagram.
 LABEL AND COLLAR as shown on diagram.

SYSTÈME INTERNATIONAL DE L'HABIT.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46 ¾ cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74 ½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, 1 ¼ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à D taille à la mode, 46 ¾ cm.
 F jusqu'à E 2 ½ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, 1/6 échelle moins, 1 ¼ cm. (6 ¾ cm.).
 H jusqu'à A, 1/2 échelle, 24 cm.
 I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 ¼ cm.).
 On élargit la ligne I jusqu'à J.
 K jusqu'à I, 1/3, échelle, 16 cm.
 L jusqu'à K, 1/3, échelle, 16 cm. plus 3 ¾ (19 ¾ cm.).
 On élargit la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.
 N jusqu'à L, 5 cm.
 P jusqu'à O, 1/4 de échelle moins 2 cm. (10 cm.).
 Q jusqu'à F, 5 cm.
 On courbe la couture de côté.
 R jusqu'à 2/3 de la mesure de échelle, 32 cm.
 On élargit la ligne R jusqu'à S.
 T jusqu'à R, 1 ¼ cm.
 U jusqu'à T, 1/12 de échelle (4 cm.).
 V jusqu'à T, 1/6 de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M 1/12 de échelle (4 cm.).
 X jusqu'à C même comme la ligne d'épaule au dos.
 Y jusqu'à U 1/2 de T, U, 2 cm.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.
 SS jusqu'à S, 1/2 de ceinture moins, 2 cm. (19 ½ cm.) en tout.
 J jusqu'à Z, 4 ½ cm.
 NN jusqu'à XX, 6 ½ cm.
 On courbe la ligne ou devant, XX, J, SS.
 QQ jusqu'à Q, 1/12 de échelle (4 cm.).
 MM jusqu'à M 1/12 de poitrine (4 cm.).
 TT jusqu'à QQ 1/4 de ceinture (10 ¾).
 FF 1 ¼ en bas la ligne.
 On mesure, F jusqu'à Q et QQ à TT, on place cette quantité à S, et mesure jusqu'à EE la moitié de la ceinture plus 2 ½ (24).
 SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4 ½.

LA JUPE.

2 jusqu'à S, 1/6 de bassin moins 1 ¼ cm. (7), on élargit les lignes 2, 3, 4, et on fait la longueur à mesure. 5 jusqu'à 3 est 2 cm. plus de que la courbe du fond de pièce du côté, et du devant. 9 jusqu'à 8 même de 3—4. 9 jusqu'à 4—1/4 poitrine. 11 jusqu'à 9, est 4 ½ cm., 8 jusqu'à 7 est 1/3, de 3—5.

NORMAL FRACK.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge 43 cm. Modenlänge, 46 ¾ cm.
 Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
 Schulterweite, 72 cm. Schultertiefe, 74 ½ cm.
 Zwei drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B, und B, C.
 D von A, 1 ¼ cm.
 E von D, tailllänge, 43 cm.
 B von D, modenlänge, 46 ¾ cm.
 F von E, 2 ½ cm.
 Ziehe linie D zu F.
 G von A, 1/6 skala (8 cm.) minus 1 ¼ (6 ¾).
 H von A, halbes skala (24).
 I von H ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1 ¼ cm.).
 K von I, 1/3 Skala (16).
 L von K 1/3 skala (16) plus 3 ¾ (19 ¾).
 M ist im Winkel gezogen von L.
 Ziehe linie G zu L.
 N von L, 5 cm.
 P von O, 1/4 skala, minus 2 cm. (10).
 Q von F, 5 cm., kürve seiten linie.
 R von O, 2/3 skala (32).
 S ist im Winkel gezogen von R.
 T von R, 1 ¼ cm.
 U von T, 1/12 skala (4).
 V von T, 1/6 skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 W von M, 1/12 skala (4).
 X von C gleich als die schulter naht.
 Y von U, halbes maas T—U (2).
 Kurve armloch und schulter naht.
 Z von O das brustmaass (48).
 Kurve hals, C durch NN.
 SS von S, halbes taillenmaas minus 2 cm. (19 ½).
 J von Z, 4 ½ cm., NN zu XX ist 6 ½ cm.
 Kurve brust linie, XX, J, SS.
 QQ von Q, 1/12 skala (4).
 MM von M, 1/12 oberweite (4).
 TT von QQ, 1/4 taillenmaas (10 ¾).
 FF ist 1 ¼ cm. unter der linie.
 Messe F zu Q, und QQ zu TT.
 Setze dasselbe an zu S, und messe zu EE halbe taillenmaas, plus 2 ½ cm. (24).
 SSS ist 1/12 taillenmaas plus 1 cm. unten linie (4 ½).

SCHOONS.

2 von S, 1/6, gesässmaass, minus 1 ¼ cm. (7).
 Ziehe im Winkel von 2, zu 3, und 4. 5 von 3, ist 2 cm. mehr als die untere kurve von Seiten und Vorterteil. 9 von 8, ist dasselbe als 3—4. 9 von 4—1/4 oberweite, 11 von 9 ist 4 ½ cm. 8 von 7 ist 1/3 maas 3—5.

THORNTON'S INTERNATIONAL SYSTEM.

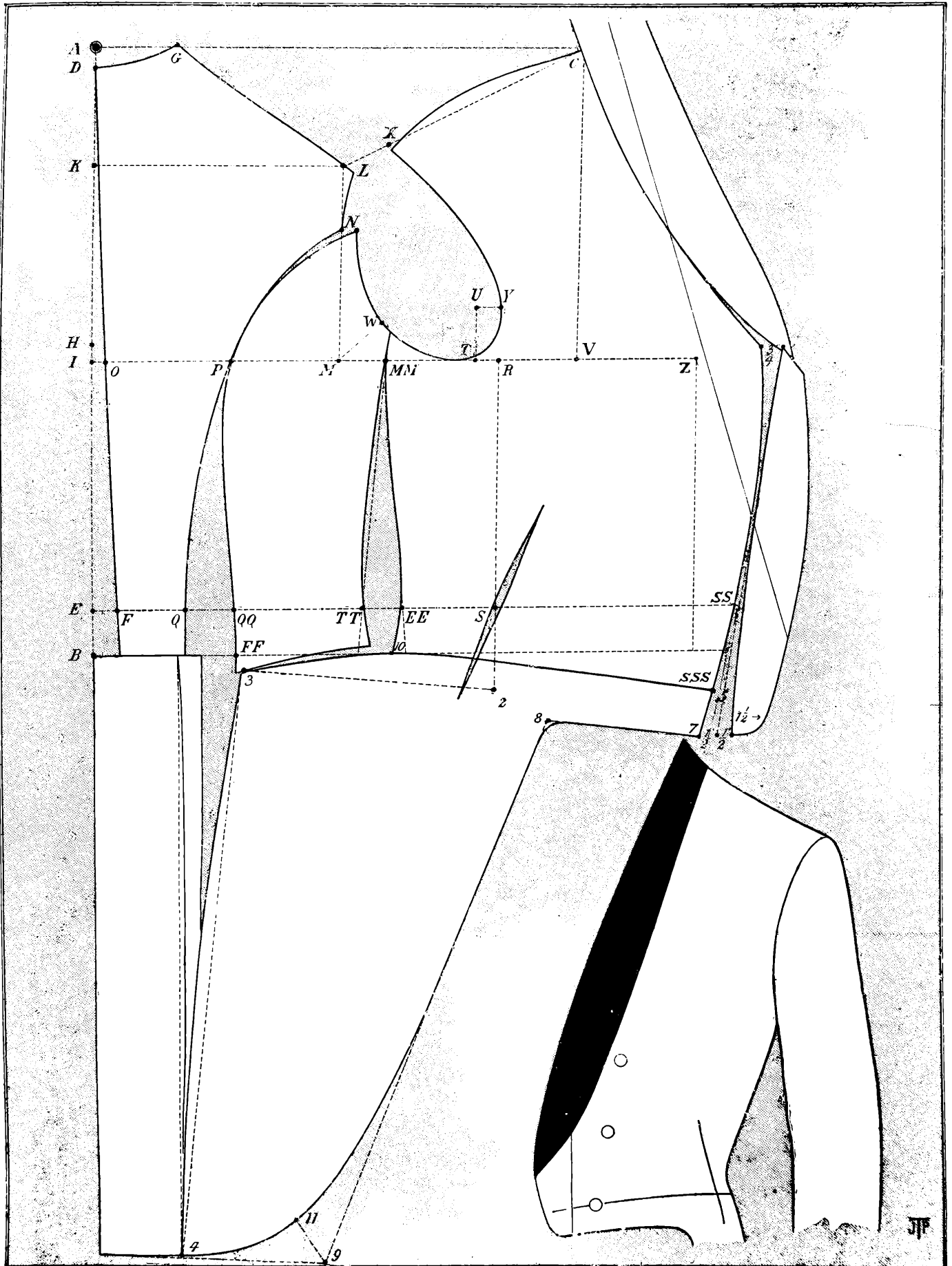


PLATE 12.—ROLL COLLAR DRESS COAT.

HABIT, COL ROULÉ.

FRACK MIT SCHIALEKRAGEN.

NEW STYLE DRESS-COAT.

THE changes in the details of gentlemen's garments are, as a general rule, of so slow a nature that distinct styles are almost imperceptible in their approach. The average man very much objects to wear any costume that is at all divergent from the dress of his friends, and as a consequence he continues year after year wearing clothes that show but the slightest differences from season to season. In this respect man is the very opposite of his sisters, who, as all tailors and philosophers are aware, will not on any account agree to wear the same style of costume during successive seasons. From a commercial standpoint it would be well for the gentleman's tailor if his clients were so unanimous in their approval of change; but it is to be feared that such a result is not likely of realization. The judicious tailor can do much in rendering style changes agreeable to his customers, but it must be reluctantly confessed that the average tailor is himself one of the greatest obstacles in the way of novelties in costume. He is reluctant to show fashion-plates that are at all outside the old and exhausted groove. When, as often happens, some of his younger and more enterprising clients direct his attention to some feature more or less novel and ask advice as to the desirability of adopting it, the chances are that the shortsighted tailor will confidently stamp the suggested change as being inartistic and injudicious. As a matter of fact, such changes as *force* their way into the select domain of fashion must conquer the hostility not only of the humorists who affect to find in every change a suitable topic for their talent, but also of the tailor, whose direct interests and experience should induce him to welcome any reasonable departure from stereotyped designs.

A New Dress-Coat.—An instance of the reluctance with which innovations are received by the trade is afforded by the hesitancy of the general tailor in recommending the form of dress-coat that is illustrated on this page. It may be, indeed, that he is not conversant with the style, owing to the fact that the average publisher of fashion designs is almost as fearful as the tailor himself in laying sacrilegious hands upon the details of the orthodox dress-coat. But the fact remains that for some time coats such as represented by our diagrams have been supplied by several of the most progressive of our leading London firms, and as a result the fashion investigator has not far to search in any assembly of really well-dressed men before he discovers specimens of the new style.



On the continent of Europe and in America the style is very familiar. Mr. Miranda, a very clever exponent of the Thornton System, who for several years has been conducting a high-class tailoring business in Florence, informs us that the style of coat here shown is very popular throughout all the leading cities of Italy. Mr. Schmidt, of New York, in the course of a recent visit to London, stated that the distinctive features of the new

style dress-coat are familiar to every alert tailor throughout the United States. Mr. Kattenburg, the enterprising tailor of Amsterdam and Rotterdam, also confirms the widespread approval bestowed upon the garment.

Features of the New Style.—In the style of coat under consideration, the changes from the standard form are not very extreme, a fact that explains the favour bestowed upon it. The deviations are mainly confined to the arrangement of the fronts, and impart a novel effect. There is no separate lapel provided, neither is there any "strap" at the front of the skirt such as is introduced in all the usual styles of dress-coats. The lapel is allowed to "grow on" at the front of the forepart; while to ensure that such a change does not injuriously affect the fit, good-sized V's, or cuts, must be taken out in the position and direction indicated on the diagram. These V's have a most direct influence in producing the good form of front that only a perfectly trained workman can infuse into the older style of dress-coats. The V's arranged in accordance with the instructions for drafting the diagram merely require to be sewn up evenly, when the precise form of the fronts of coat will be at once manifest. The V at the front of the waist is so located that the buttons may be conveniently sewn upon the seam that it forms when finished (see position of buttons on diagram). The bottom edge of the forepart takes a graceful curve downwards towards the front, where it is made sufficiently long to replace the usual strap

of the skirts. The bottom curve of the front is so arranged that it forms a continuous line with the waist-seam of the skirt. Of course, in joining the waist-seam of the skirt to the forepart, the usual provisions for ease over the hips must be made by the introduction of a medium degree of fulness. A short V taken from the waist-seam of skirt in a line with the "fish" taken out at the side is a very effective detail that conduces to a shapely appearance at the waist and hips. An imitation hole may be worked at the front edge of the forepart if considered desirable.

THE NEW STYLE DRESS COAT.

Measures: $16\frac{1}{2}$, 18, 38, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 in. scale.
Waist, 16 } Depth shoulder measure, 28, = 1 in. excess.
Seat, 12 }

Most of the system points in this draft are produced by divisions of the "scale."

NEW STYLE DRESS COAT SYSTEM. MEASUREMENTS.

Waist Length, $16\frac{1}{2}$ in. Fashion length, 18 in.

Skirt length, 38 in. Half breast, 18 in.
Half waist, 16 in. Width shoulder, 27 in.
Depth, 28 in.

Two-thirds of width shoulder (27) gives the "scale" (18).

Most of the points are found by "scale" divisions.

Instructions. Draw lines A B and A C.

D from A, $1\frac{1}{2}$ in., E, D, waist length ($16\frac{1}{2}$).

B from D, fashion length, 18 in. F—E, 1 in.

Draw line D to F. Continue to bottom.

G from A, $1\frac{1}{6}$ scale less $1\frac{1}{2}$ in. ($2\frac{1}{3}$).

H from A, $1\frac{1}{2}$ scale measure (9).

I from H, half difference between "width" and "depth" measures ($1\frac{1}{2}$ in.).

Square line I towards Z.

K from I, $1\frac{1}{3}$ scale (6).

L from K, $1\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G through L.

N from L, 2 in. NN from N, $1\frac{1}{2}$ in.

P from O, $1\frac{1}{4}$ scale less $3\frac{1}{4}$ in. ($3\frac{3}{4}$).

Q from F, 2 in., curve side seam.

R from O, $2\frac{1}{3}$ scale.

S is squared down from R.

T from R is $1\frac{1}{2}$ in.

U from T, $1\frac{1}{2}$ scale ($1\frac{1}{2}$). Y—U, half of U—T.

V from T, $1\frac{1}{6}$ scale (3).

C is squared up from V.

CC from C, $1\frac{1}{6}$ scale. Line towards NN.

Line C to L. X from C same as back shoulder.

W from M, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

ZZ from Z, 1 in. NN from AA, $3\frac{1}{4}$ in.

NNN from NN, $1\frac{1}{4}$ in. DD from NNN, 2 in.

DD—DDD, $1\frac{3}{4}$ in. J from Z, 4 in.

SS from S, half waist plus 2 in. (10).

Curve line DDD, J and SS, as diagram.

SSS from SX, $1\frac{1}{4}$ waist less $1\frac{1}{2}$ in. ($3\frac{1}{2}$).

12 from SSS, 2 in., 7 from SSS, 1 in.

14 from SS, 4 in., 15 from 14, $1\frac{1}{4}$ in.
16 from 14, 2 in. From 16 draw lines through 14 and 15 to bottom curve.

17 to 18, $1\frac{1}{2}$ in. Curve through 13, 18 and 10.

QQ—Q, $1\frac{1}{12}$ scale ($1\frac{1}{2}$), MM—M, $1\frac{1}{12}$ breast ($1\frac{1}{2}$).

TT—QQ, $1\frac{1}{4}$ waist (4), 3 is $1\frac{1}{2}$ in. from FF.

Measure F—Q, and QQ—TT (6 in.), place this amount at SS and fix EE at half waist measure plus $2\frac{1}{2}$ in. ($10\frac{1}{2}$).

SKIRT.

2 from S, $1\frac{1}{6}$ seat measure less $1\frac{1}{2}$ in. ($2\frac{3}{4}$).

Square 2, 3, 4, and make length to measure.

8 from 18, $1\frac{1}{6}$ seat measure ($3\frac{1}{6}$), 9—4,

$1\frac{1}{4}$ breast. 9 from 8 same as 3—4,

11 from 9, $1\frac{3}{4}$ in. Measure bottom curves

of side-body and forepart to point 8, and make 3 to 5, $3\frac{1}{4}$ in. more. Take out "dashes" as shown on diagram.

SYSTÈME INTERNATIONAL DE L'HABIT, NOUVELLE MODE. POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $46\frac{3}{4}$ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, $46\frac{3}{4}$ cm.

F jusqu'à E $2\frac{1}{2}$ cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, $1\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)

H jusqu'à A, $1\frac{1}{2}$ échelle, 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).

On équivarrise la ligne I jusqu'à J.

K jusqu'à I, $1\frac{1}{3}$ échelle, 16 cm.

L jusqu'à K, $1\frac{1}{3}$ échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.)

On équivarrise la ligne L jusqu'à M, ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, $1\frac{1}{4}$ d'échelle moins 2 cm. (10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à $\frac{2}{3}$ de la mesure de échelle, 32 cm.

On équivarrise la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $1\frac{1}{12}$ d'échelle (4 cm.).

V jusqu'à T, $1\frac{1}{6}$ d'échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

X jusqu'à C, même au dos G—L.

W jusqu'à M, $1\frac{1}{12}$ d'échelle (4).

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O, de la mesure de poitrine (48).

ZZ jusqu'à Z, $2\frac{1}{2}$ cm, NN jusqu'à AA, 2 cm.

NNN jusqu'à NN, 3 cm., DD jusqu'à NNN, 5 cm.

DD—DDD, $4\frac{1}{2}$ cm. J jusqu'à Z, 10 cm.

SS jusqu'à S, $1\frac{1}{2}$ de ceinture plus 5 cm. ($26\frac{1}{2}$).

On courbe la ligne DDD, J, SS.

SSS jusqu'à SX, $1\frac{1}{4}$ ceinture moins $1\frac{1}{4}$ cm.

12 jusqu'à SSS, 5 cm., 7 jusqu'à SSS, $2\frac{1}{2}$ cm.,

14 jusqu'à SS, 10 cm., 15 jusqu'à 14, 1 cm.,

16 jusqu'à 14, 5 cm., et trace ligne 16, 14, 15,

17—18, $1\frac{1}{4}$ cm. Courbe 13, 18 et 10.

QQ—Q, $1\frac{1}{12}$ échelle (4), MM—M, $1\frac{1}{12}$ poitrine (4).

TT—QQ, $1\frac{1}{4}$ ceinture, FF—3, $1\frac{1}{4}$ cm.

On mesure F—Q, et QQ à TT.

On place cette quantité à S, et mesure jusqu'à EE la moitié de la ceinture plus $6\frac{1}{4}$ cm. (24).

LA JUPE.

2 jusqu'à S, $1\frac{1}{6}$ de bassin moins $1\frac{1}{4}$ cm.

On équivarrise les lignes 2, 3, 4 et on fait la longueur à mesure.

8 jusqu'à 18, $1\frac{1}{6}$ de bassin.

9 jusqu'à 4, $1\frac{1}{4}$ poitrine, 9 jusqu'à 8, même 3—4, 11 jusqu'à 9, $4\frac{1}{2}$ cm.

5 jusqu'à 3 est 2 cm. plus de que la courbe

du fond de pièce du côté et du devant.

NORMAL FRACK. NEUESTE MODE. FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge 43 cm. Modenlänge, $46\frac{3}{4}$ cm.

Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.

Zwei Drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, Taillenlänge 43 cm.

B von D, Modenlänge $46\frac{3}{4}$ cm.

F von E, $2\frac{1}{2}$ cm.

Ziehe Linie D zu F.

G von A, $1\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.)

K von I, $1\frac{1}{3}$ Skala (16).

L von K $1\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, $1\frac{1}{4}$ Skala, minus 2 cm. (10).

Q von F, 5 cm., kütve seiten Linie.

R von O, $2\frac{1}{3}$ Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $1\frac{1}{12}$ Skala (4).

V von T, $1\frac{1}{6}$ Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, $1\frac{1}{12}$ Skala (4).

X von C gleich als die Schulternaht.

Y von U, halbes maas T—U (2).

Kürve Armloch und Schulternaht.

Z von O das Brustmass (48).

ZZ von Z, $2\frac{1}{2}$ cm., NN von AA, 2 cm.

NNN von NN, 3 cm., DD von NNN, 5 cm.

DD—DDD, $4\frac{1}{2}$ cm., J von Z, 10 cm.

SS von S halbes Taillesmass plus 5 cm.

Kürve Linie DDD, J, SS.

SSS von SX, $1\frac{1}{4}$ Taillesmass minus $1\frac{1}{4}$ cm.

12 von SSS, 5 cm., 7 von SSS, $2\frac{1}{2}$ cm.,

14 von SS, 10 cm., 15 von 14, 1 cm.,

16 von 14, 5 cm. Ziehe Linie 16, 14, 15.

17 von 18, $1\frac{1}{4}$ cm. Kurve 13, 18, 10.

QQ—Q, $1\frac{1}{12}$ Skala (4), MM—M, $1\frac{1}{12}$ Oberweite (4).

TT—QQ, $1\frac{1}{4}$ Unterweite, FF von 3, $1\frac{1}{4}$ cm.

Messe F zu Q, and QQ zu TT.

Seize dasselbe an zu S, und messe zu EE.

halbe Taillesmass plus $6\frac{1}{4}$ cm. (24).

SCHOOS.

2 von S, $1\frac{1}{6}$ Gesässmass minus $1\frac{1}{4}$ cm.

Ziehe im Winkel von 2, 3, 4. 8 von 18

$1\frac{1}{6}$ Gesässmass. 9 von 4, $1\frac{1}{4}$ Oberweite.

9—4 ist dasselbe als 3—4, 11 von 9, $4\frac{1}{2}$ cm.

5 von 3, 2 cm. 5 von 3 ist 2 cm. mehr

als die untere Kurve von Seiten und

Vorderteil.

THORNTON'S INTERNATIONAL SYSTEM.

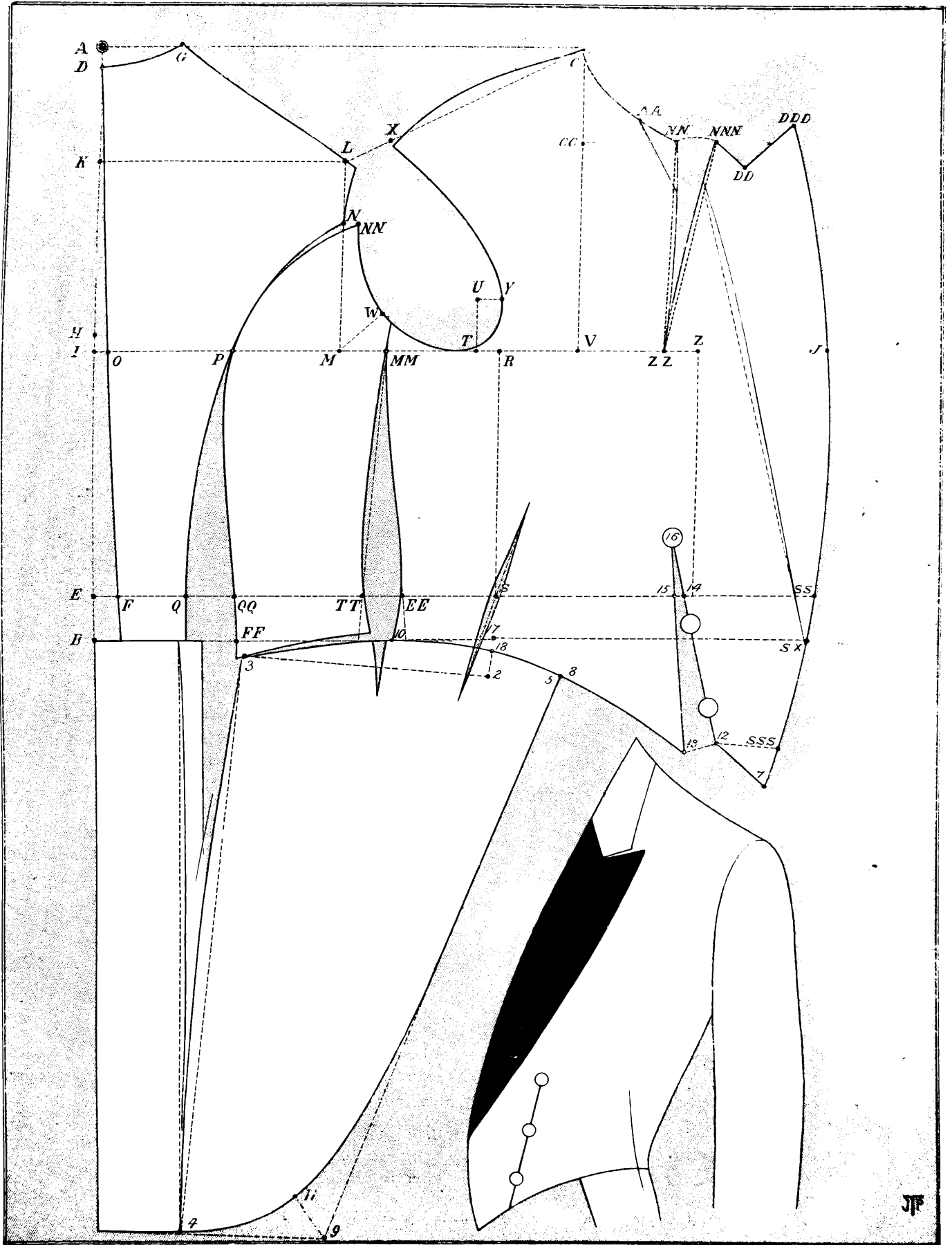


PLATE 13.—NEW STYLE DRESS COAT.
HABIT NOUVELLE MODE.

NEUE STYLE FRACK.

SKIRTS.

:o:

ALTHOUGH, as the students of the "International System" will know, the skirts of body coats are usually cut in conjunction with the body part of the garment, there are occasions when it is necessary to cut skirts separate from the body sections. The accompanying diagrams will clearly show how effectually this process may be carried out. The overcoat skirt here shown is worthy of particular attention, as the arrangement provides ample drapery at the sides without that standing-away effect which destroys the artistic appearance of such garments. This is the first occasion upon which a practical plan to obviate such defect has ever been placed before the trade.

STANDARD FROCK SKIRT.

Draw line A, B, C.
C from A, the waist measure (16).
B from A, $1\frac{1}{2}$ waist measure (8).
D from A, 2 inches always.
F from C, 3 inches.
E from B, $\frac{1}{6}$ seat plus $\frac{1}{2}$ inch ($3\frac{5}{8}$).
K is midway between E and B.
P from K, $\frac{1}{2}$ inch.
Curve line D, P, S, L.
S from D, $\frac{3}{4}$ inch more than waist seams of forepart and side body.
G is squared down from C and F.
Square lines E, D, H.
H from D, to measure taken.
G from S, same as H from D.
L from S, $2\frac{1}{2}$ inches.
M from G, 3 inches.
Draw line G to H.
R from Q, $\frac{1}{2}$ inch.
Complete outline as diagram.

MORNING COAT SKIRT.

Same as "Standard" skirt with the following exceptions:—
E from B is $\frac{1}{6}$ seat plus $\frac{1}{4}$ inch ($3\frac{1}{2}$).
Complete outline as diagram.

DRESS COAT SKIRT.

Same as "Standard" skirt, with the following exception:—
E from B is $\frac{1}{6}$ seat measure.
Complete outline as diagram.

OVERCOAT, OR FULL STYLE SKIRT.

Same as "Standard" skirt, with the following exceptions:—
Square the pleat line by E, A and H.
Cut skirt lining as shown by waved line.
Baste the cloth skirt on the lining, forming folds at the side.
The bottom of the skirt lining is left open at the side of the skirt.

LA JUPE: REDINGOTE.

On trace les lignes A, B, C.
C jusqu'à A, la ceinture (43 cm.).
B jusqu'à A, $\frac{1}{2}$ ceinture ($21\frac{1}{2}$).
D jusqu'à A, 5 cm. toujours.
F jusqu'à C, $7\frac{1}{2}$ cm.
E jusqu'à B, $\frac{1}{6}$ bassin + $1\frac{1}{4}$ cm.
P est le centre de E et B.
P jusqu'à K, $1\frac{1}{4}$ cm.
Courbe les lignes D, P, S, L.
S jusqu'à D, 2 cm. de plus que les coutures du devant et du côté.
Equarrir les lignes G, C et F.
Equarrir les lignes E, D, H.
H jusqu'à D, selon la mesure.
G jusqu'à S, est la même que H—D.
L jusqu'à S, $6\frac{1}{4}$ cm.
M jusqu'à G, $7\frac{1}{2}$ cm.
Trace ligne G—H.
R jusqu'à Q, $1\frac{1}{4}$ cm.
Compléter le contour comme dessin.

LA JUPE: JAQUETTE.

Tous les points comme la Redingote excepté:—
E jusqu'à B, $\frac{1}{6}$ bassin + 1 cm.
Compléter le contour comme dessin.

LA JUPE DE L'HABIT.

Tous les points comme la Redingote excepté:—
E jusqu'à B, $\frac{1}{6}$ bassin.
Compléter le contour comme dessin.

LA JUPE: PARDESSUS.

Tous les points comme la Redingote excepté:—
Equarrir les lignes E, A, H.
Couper la doublure comme ligne ondulée.
Bâtir le drap de la jupe sur la doublure formant des plis à côté.
La doublure du fond de la jupe est toujours ouverte aux côtés.

AUFSTELLUNG SCHOSS.

Ziehe Linien A, B, C.
C von A, die Unterweite (43 cm.).
B von A, $\frac{1}{2}$ Unterweite ($21\frac{1}{2}$).
D von A, 5 cm.
F von C, $7\frac{1}{2}$ cm.
E von B, $\frac{1}{6}$ Gesässmass.
P ist die Mitte zwischen E und B.
P von K, $1\frac{1}{4}$ cm.
Ziehe Linie D, P, S, L.
S von D ist 2 cm. mehr als die unterweiten Naht des ersten Teil und zweiten Teil.
Ziehe Linien G, C und F.
Ziehe Linien E, D, H.
H von D ist die mass.
G von S, gleich als H—D.
L von S, $6\frac{1}{4}$ cm.
M von G, $7\frac{1}{2}$ cm.
Ziehe Linie G—H.
R von Q, $1\frac{1}{4}$ cm.

JAQUETTE SCHOSS.

Alle Punkte dasselbe wie Aufstellung, ausser:—
E von B, $\frac{1}{6}$ Gesässmass + 1 cm.

FRACK SCHOSS.

Alle Punkte dasselbe wie Aufstellung, ausser:—
E von B, $\frac{1}{6}$ Gesässmass.

TALLIEN-UEBERZIEHER SCHOSS.

Alle Punkte dasselbe wie Aufstellung, ausser:—
Ziehe Linien E, A und H.
Zuschneide das Futter dem Schoss als wogend Linie.
Einnähe das Tuchschoß auf dem Futter
Formieren sich die Fältle auf der Seite.
Der Grund des Tuchschoß ist offen auf dem Seiten des Schoss.

THORNTON'S INTERNATIONAL SYSTEM.

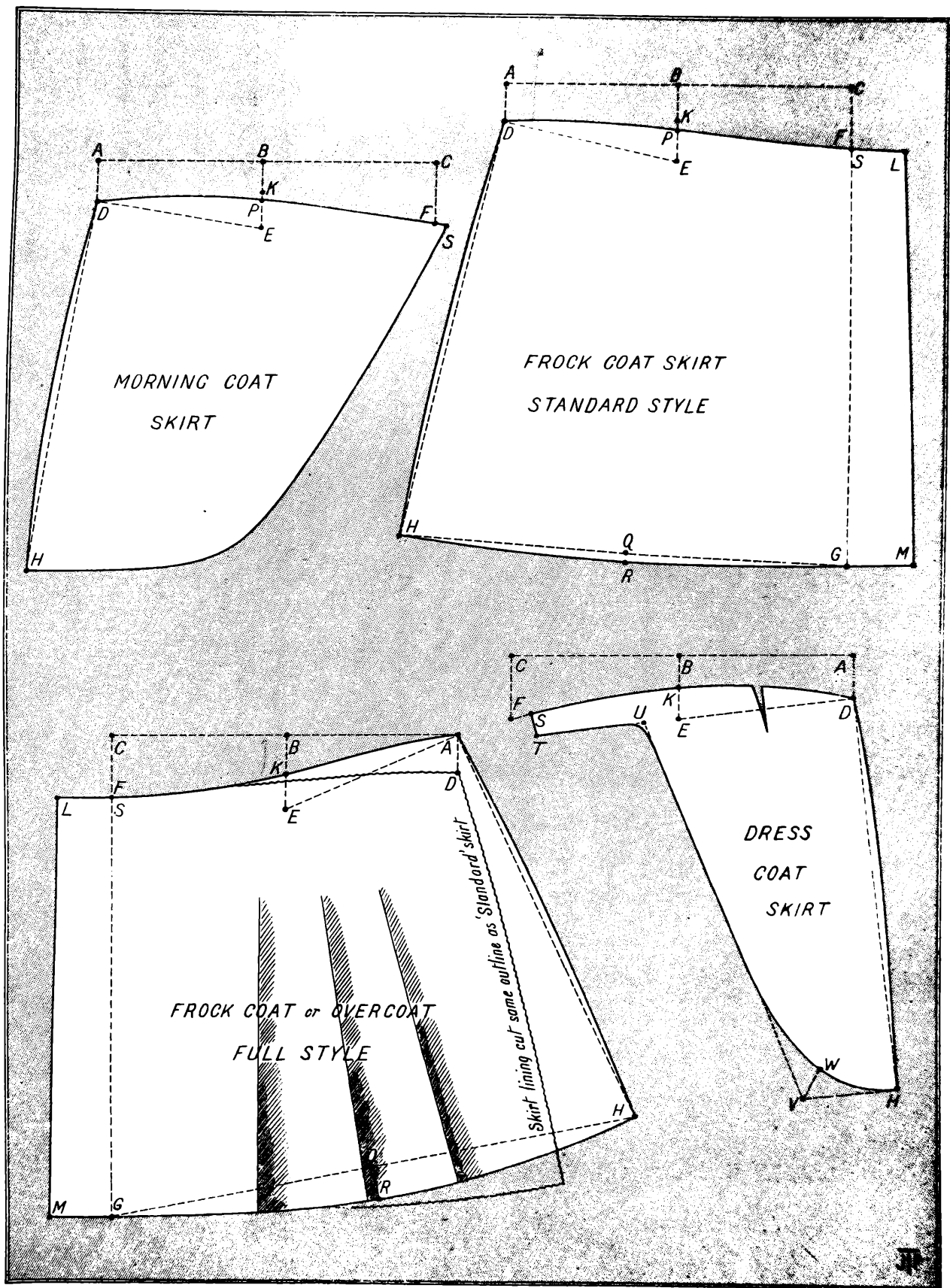


PLATE 14.—FROCK, DRESS, MORNING, AND OVERCOAT SKIRTS.

JUPE DE REDINGOTE, HABIT, JAQUETTE ET PARDESSUS.

SCHOSS FÜR GEHROCK FRACK, JAQUETTE UND ÜBERROCK.



PLATE 15.—LOUNGE COAT STYLES.

VESTON.

1890.

THE LOUNGE COAT.

THE Lounge Coat has of late seasons attained such widespread popularity that no tailor can afford to ignore its importance. For wear on all occasions, other than those of the most formal character, no style of garment is more generally adopted. With various modifications it serves either as a garment for ordinary outdoor wear or for many distinctive forms of sport, while its outline constitutes the basis upon which several forms of semi-dress garments are constructed.

There are many tailors who believe, or in their ignorance of facts affect to believe, that the cutting of a Lounge, or "three seamer," is a very simple operation, calling for little skill in its successful production. Indeed, it is not at all unusual to find cutting rooms in which the cutter of least experience is entrusted with the bulk of the lounge coat orders, while the most reliable men are confined to the cutting of what our forefathers termed "body garments." And yet— notwithstanding these facts—any cutter of sound practical experience knows, and will readily admit that the production of a perfect fitting Lounge Coat is a task that calls for the most intelligent application of all the knowledge at the cutters disposal, combined with the most precise co-operation of his workman.

The difficulties in the Cutting of Lounge Coats are largely to be attributed to the absence of seams in the most convenient positions for producing a correct covering for the body. In body coats there is always a curved side-seam, the location of which is directly over the most prominent portion of the *scapula*, or blade bone. With the aid of this seam a good fit over the most difficult sections of the body is greatly assisted, while its absence in the case of "three seamers" creates considerable difficulties. Amongst these the presence of bulging and puckering at the back pitches are the most common. Indeed, it is not too much to say that 80 per cent. of the "three seamers" that the critical tailor examines, even in our leading cities, are afflicted by this unsightly evil. In a close-fitting body coat the trouble does not manifest itself, because the suppression at the bottom and top of the side seams forms a cup-like receptacle for the round of the blade bone which allows the curve of the back scye to lie perfectly close to the body. The absence in the "three seamer" of the ease thus provided for the blade bone causes the back scye to stand away from the body, and when, as often happens, it is sought to check the defect by undue drawing in with stay tape, &c., a series of

puckers extend along the back scye, which in some materials such as cashmeres, &c., produce an even worse appearance than if the working in was entirely omitted.

The style of cut very general for "three seamers" and such like garments that embodies an unduly short and straight front shoulder, is still another cause of the back scye difficulty. The front shoulder due to some mistaken notion of "balance," is dragged upwards,

and when on the body drags the back scye upwards in sympathy. The old tailors who invariably produced long front shoulders turned out much cleaner fitting "three seamers" than the majority of their grandsons can do. A vertical back closing seam, an over suppressed side seam, and a short and straight front shoulder may be warranted to "kill" any "three seamer" in which they are introduced.

There are details in the cutting of such coats that if intelligently introduced go a long way to entirely remove the defects, and if in conjunction with these changes the work of the journeyman is carefully supervised there is no need to anticipate trouble. These details have been systematically introduced into the first draft of the International Lounge Coat of the standard style. In subsequent diagrams special styles will be minutely considered and dealt with.

The Making-Up. It has been already mentioned that to secure good results in the production of Lounge Coats the work of the journeyman should be carefully supervised. A few hints to the young cutter on this subject will decidedly help him.

To commence with the correct fitting of the back the workman should be instructed to sew the back closing seam from point K (on diagram) to about three inches below point O, with a "tight hand." (This curve should never be sewn by the machine.) The curve of the back scye from LL to W should be slightly worked in by a strip of silk selvedge, or stay tape. The scye point of the back shoulder seam for about $3\frac{1}{2}$ inches towards the neck should be slightly full on to the front shoulder seam. A ply of wadding may, with advantage, be inserted at the back scye curve, and allowed to project about two inches over the scye point of the front shoulder seam. The front shoulder seam should be strained out at the hollow (see shaded lines on diagram). The front curve of the scye should also be well strained out by the iron, and good-sized "puffs" should be inserted in the facings. The crease row of turns should be steadied by a "bridle" of linen.



THE STANDARD LOUNGE COAT.

—:O:—

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18
Waist, 16
Seat, 19

Width shoulder measure, $27\frac{2}{3} = 18$ inch scale.
Depth shoulder measure, 28 = 1 inch excess.

Most of the system points in this draft are produced by divisions of the "scale."

LOUNGE COAT SYSTEM.

MEASUREMENTS.

Waist Length, $16\frac{1}{2}$ inches.
Skirt length, 29 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.
B from D, fashion length, 29 inches. 2—E, 9 inches. F from E, $1\frac{1}{4}$ inches.
O from I, and 3—2, half of F—E.
Curve line D to OF, and 3.
G from A, 1 6 scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).

H from A, 1 2 scale measure (9).
I from H, half difference between "width" and "depth" measures ($1\frac{1}{2}$ inch).

In the absence of shoulder measures make I from H a $\frac{1}{2}$ inch.

Square line I towards J.
K from I, $\frac{1}{3}$ scale (6).

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).
M is squared down from L. GG to G, $1\frac{1}{8}$ inch.

Draw shoulder seam GG to L. L to N, 2 inches.

W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$). LL to L, $\frac{1}{2}$ inch.

Q from F, $\frac{1}{3}$ waist ($5\frac{1}{3}$).
4 from 3, as Q to F, plus 1 inch.

K from O, 2 3 scale. (12).
S is squared down from R.

T from R is $1\frac{1}{2}$ inch. U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

V from T, $\frac{1}{6}$ scale (3). C is squared up from V.

Draw front shoulder seam, C—L.
Curve LL, N, and W. Q from F, $\frac{1}{3}$ waist, plus $1\frac{1}{4}$ inch ($5\frac{1}{4}$).

4 from 3, $\frac{1}{3}$ seat measure, plus $\frac{1}{4}$ inch ($6\frac{5}{8}$).
Curve line M, Q, and 4 to bottom.

X from C, $1\frac{1}{4}$ inch less than back shoulder seam.

Y from U, one half of T—U ($3\frac{1}{4}$).
Curve scye and shoulder seams.

Z from O, the breast measure (18).
Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.

SS from S half waist plus $\frac{1}{4}$ inch ($8\frac{1}{4}$).
J from Z, $2\frac{1}{4}$ inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.
Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $2\frac{1}{2}$ inches ($18\frac{1}{2}$).

Measure TT to Q, and take out from Q to QQ, one third of such amount (). The remaining two-thirds () is divided equally from point P at under arm "fish."

Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the real measure, plus 3 inches (22).

Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, 1 inch. 12 from SS, $1\frac{1}{4}$ inches.

SS is $\frac{1}{12}$ waist measure below line.

SYSTÈME INTERNATIONAL. VESTON.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 74 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 74 cm. 2—E, 23 cm.

F jusqu'à E 3 cm.
O—I, et 3—2, $1\frac{1}{2}$ cm.

On dessine la ligne D jusqu'à O.
G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).

H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.
I jusqu'à H, est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).

On équivarr la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$, échelle (16 cm.).

L jusqu'à K, $\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).

On équarrit la ligne L jusqu'à Mensuite on dessine la ligne d'épaule GG jusqu'à L.

N jusqu'à L, 5 cm.
W jusqu'à M $\frac{1}{12}$ de échelle (4 cm.).

On courbe la couture de côté.
R jusqu'à O $\frac{2}{3}$ de la mesure de échelle, 32 cm.

On équarrit la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ de échelle (8 cm.).

On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.

Courbe LL, N et W. Q jusqu'à F $\frac{1}{3}$ ceinture, plus 1 cm.

4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.

X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.
on courbe aussi le cou C par N, N. C—NN, $\frac{1}{6}$ échelle.

SS jusqu'à S, $\frac{1}{2}$ de ceinture, plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, 6 cm.
NN jusqu'à XX, $2\frac{1}{4}$ cm.

On courbe la ligne ou devant, XX, J, SS, 5 et BB.

On mesure, F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).

Mesure TT—Q, QQ jusqu'à Q, $\frac{1}{3}$ TT—Q. $\frac{2}{3}$ de la mesure TT—Q ligne P.

Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 8 cm. (58).

IJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $3\frac{1}{2}$ cm.

SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne $3\frac{1}{2}$.

NORMAL SACCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillénlänge 43 cm. Modenlänge, 74 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesäßmaass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei Drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der skala.

Ziehe linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.

E von D, taillénlänge, 43 cm.
B von D, modenlänge, 74 cm. 2—E, 23 cm.

F von E, 3 cm.
O von I, und 3—I, halbe F—E.

Ziehe linie D zu O, F, und 3.
G von A, $\frac{1}{6}$ skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbes skala (24).
I von H, skala, ziehe linie I nach J.

K von I, $\frac{1}{3}$ ist die hälfte der difference zwischen der Schultweite und Schultertiefe ($1\frac{1}{4}$ cm.) (16).

L von K $\frac{1}{3}$ skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L. GG—G, $\frac{1}{2}$ cm.

Ziehe linie GG zu L.
N von L, 5 cm.

W von M, $\frac{1}{12}$ skala (4).
R von O, $\frac{2}{3}$ skala (32).

S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ skala (4).
V von T, $\frac{1}{6}$ skala (8).

C ist von V gezeichnet.
Ziehe linie C zu L.

Kurve LL, N und W. Q von F, $\frac{1}{3}$ unterweite, plus 1 cm.

4 von 3, $\frac{1}{3}$ gesäßmaass, plus 1 cm.
Kurve die linie, M, Q, und 4.

X von C gleich als die schulter naht, minus 1 cm.

Y von U, halbes maas T—U (2).
Kurve armloch und schulter naht.

Z von O das brustmaass (48).
Kurve hals, C durch NN. C—NN, $\frac{1}{6}$ skala.

SS von S, halbes taillen-maas plus 1 cm. ($19\frac{1}{2}$).

J von Z, 6 cm., NN zu XX ist $2\frac{1}{2}$ cm.
Kurve brust linie, XX, J, SS, 5 und BB.

Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe taillenmaas, plus 6 cm. (49).

Messe TT—Q. QQ von Q ist $\frac{1}{3}$ of TT—Q. $\frac{2}{3}$ messe von TT zu Q, ist herau genommen bei P. Messe linie 3—4 und 5—6, die Gesäßmaass plus 8 cm. (58).

JJ von J, $2\frac{1}{2}$ cm. 12 von SS, $3\frac{1}{2}$ cm.

SSS ist $\frac{1}{12}$ taillenmaas unten linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

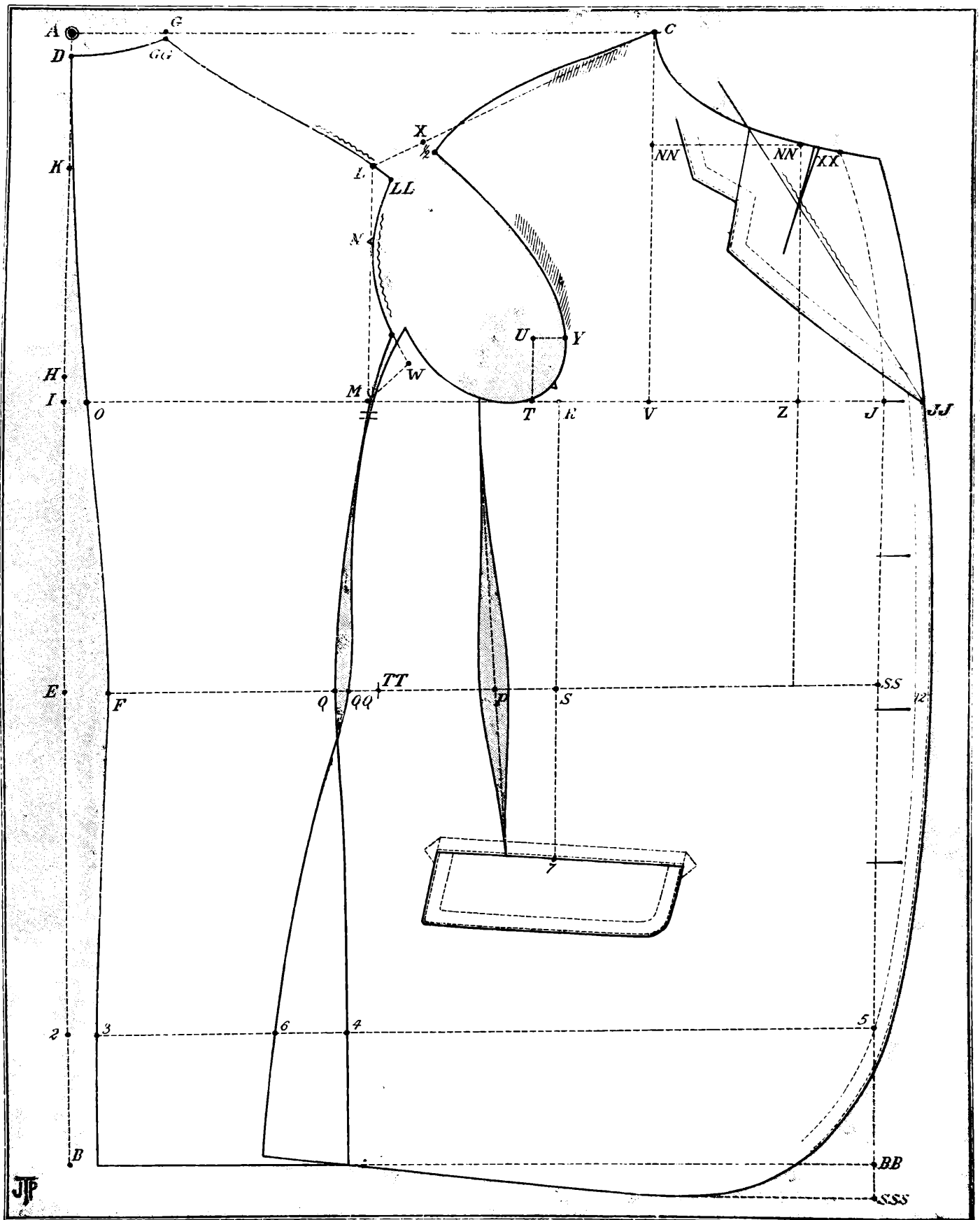


PLATE 16.—THE STANDARD LOUNGE COAT.

VESTON ORDINAIRE.

GEWÖHNLICHER SACCO.

CLOSE-FITTING LOUNGE COAT.

THE Lounge Coat, which for several seasons has been the most popular of all garments for wear on all informal occasions, has of late been distinguished by some new features that impart quite a novel appearance.

Of these the shapely cut at the waist-line is one of the most pronounced. For long it was customary to produce Lounge Coats fairly easy around the waist. The centre of the back was made without a seam, and the garment in general had that sack-like appearance that was considered "the thing"; in short, they were cut very much on the lines of the familiar "sac" overcoat.

That the more shapely style which defines the natural curves of the body is from a purely artistic standpoint a much more agreeable form of coat is a fact beyond dispute. Furthermore, it is much more conducive to stimulating the taste and skill of the tailor. The omission of a back closing-seam in a Lounge Coat was an innovation that no tailor who understood the scientific or artistic details of his business should ever have encouraged. Its introduction imparts grace and form, and materially contributes to the production of a clean or perfect-fitting back-scy, such as was rarely, if ever, seen in the straight, seamless back style. A flat piece of cloth, such as the seamless back really is when opened up, cannot possibly fit a convex surface such as that of the sections of the body that it is intended to cover.

It is of a necessity bound at its extremities to stand away from the form, or when joined to the forepart produce a mass of bulging and wrinkling that even the most expert tailor can scarcely hope to entirely correct. The spinal column of the figure has a gradual and beautiful curve, and its graceful undulations cannot be accurately followed by a perfectly straight line such as is constructed by the folded edge of the cloth in the seamless back. On the other hand, the presence of a judiciously curved seam is the *natural* provision for the actual formation of the body, while viewed from an artistic aspect its direction and appearance accentuate the beauty of even the ideal form.

Still another feature that distinguishes many of the more modern forms of Lounge Coats is the arrangement of the lapels, or *revers*. These, instead of buttoning high under the neck, are carried well down towards the waist-line. This design imparts a *length* to the appearance that is very desirable in most cases, and always

when a stoutly-built man is being provided for. It also provides a basis for the introduction of good practical tailoring, for a "snob" of a workman cannot successfully produce its features.

Cutting. In the actual cutting of such a garment as the one under consideration, it is important that the waist suppressions should be correctly distributed. If the suppression on the waist-line at the side

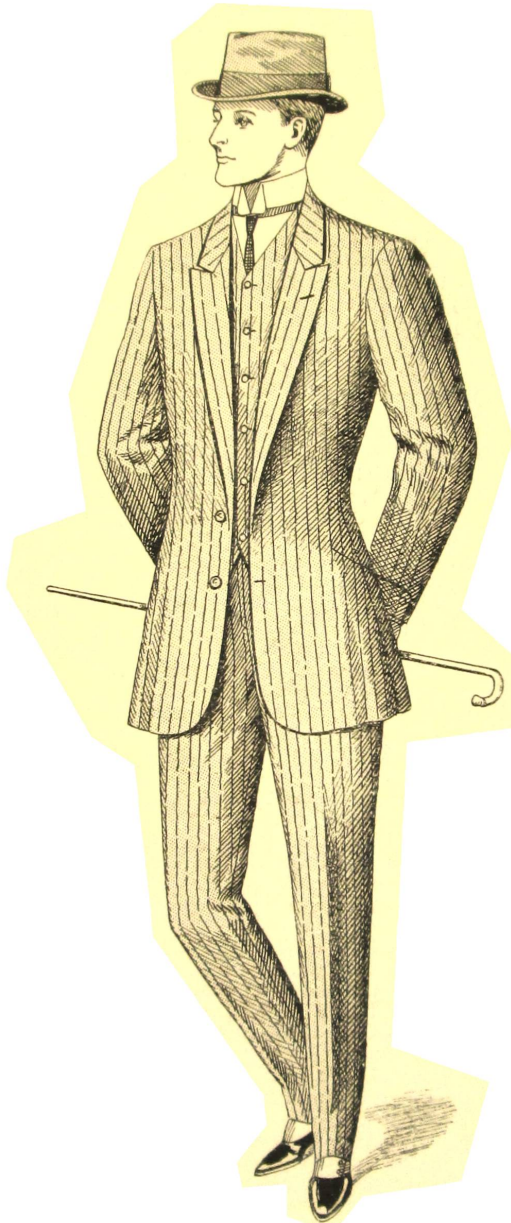
seam is excessive, there will invariably be found at the top of the side seams a bulging and wrinkling that will call for removal. To avoid this difficulty a "fish" must be introduced under the arm from the bottom of scye-line to the opening of the pocket, and this "fish" can be suppressed at the waist-line without creating defects at its upper extremity. Of course, the linings of the coat must be cut and shaped to correspond with the form of the back and forepart, and when being inserted must be put in as long as possible over the waist hollow. Many of these coats are completely spoiled by the careless way in which the linings are treated.

To arrange the deep rolling *revers* it is indispensable that a long vertical V be taken out in the position and direction indicated on the diagram. This has a most direct and desirable effect on the *set* of the turn, and an effect that cannot be well reproduced in any other way. A deep rolling lapel in a single-breasted coat that is not cut with this V is a lifeless and limp production that all the "bridles" in the tailor's stable will not rectify. The outer edges will be long and lacking in control, and there will be a complete absence of that solidity and form that distinguish good-class tailoring from the production of the clothier.

Apart from the actual cut (which the student will find reliable), the style features of the diagram are such as will commend themselves to the tailor of refined taste and practical experience.

In successful tailoring, style as well as fit must be intelligently infused.

To the properly trained tailor even a glance at the outline of a garment draft is sufficient to convince him as to its practical merits. To the student of garment-cutting, however, who has not had the advantage of a practical training, the production of diagrams perfect in style and features is absolutely essential, as it is only by their careful reproduction that his work will command appreciation.



THE CLOSE-FITTING LOUNGE COAT.

Measures: 16½, 29, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, $27\frac{2}{3} = 18$ in. scale.
Waist, 16 } Depth shoulder measure, 28 = 1 in. excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

CLOSE-FITTING LOUNGE SYSTEM.

MEASUREMENTS

Waist length, 16½ in.
Skirt length, 30 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, 1/2 in. E from D waist length, 16½ in.
B from D, fashion length, 29 in. 2—E, 9 in. F from E, 1¼ in.
O from I, and 3—2, half of F—E.
Curve line D to O F, and 3.
G from A, 1/6 scale less 1/2 in. (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1/2 in.).
In the absence of shoulder measures make I from H 1/2 in.
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ in. (7½).
M is squared down from L. GG to G, 1/8 in.
Draw shoulder seam GG to L. L to N, 2 in.
W from M, 1/12 scale (1½). LL to L, 1/2 in.
Q from F, 1/3 waist less 1/2 in. (4½).
4 from 3, 1 in. more than F—Q.

TO FORM FOREPART AND SIDE-BODY.

R from O, 2/3 scale. (12).
S is squared down from R.
T from R is 1/2 in. U from T, 1/12 scale (1½).
Y from U, one half of T—U (3/4).
V from T, 1/6 scale (3). C is squared up from V.
Draw front shoulder seam, C—L.
Curve LL, N, and W.
X from C, 1/4 in. less than back shoulder seam.
Curve eye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, 1/6 scale, plus 1 in.
SS from S, half waist plus 1/4 in. (8½).
I from Z, 2¼ in.; NN to XX, 3 in.
Curve front line J, SS, 5 and BB.
Measure F to Q. Place this amount at SS, and measure out to TT, the waist measure plus 2½ in. (18½).
Measure TT to Q, and take out from Q to QQ one half of such amount. The remaining half is divided equally from point P at under-arm "fish." 6 from 4, 1 in. 7 from 6, same as 3 to 4. 8 from 7, 2 in.
Curve side seams as diagram. SSS from BB, 1/12 waist. JJ from J, 1 in. 12 from SS, 1¼ in. Take out V from NN to Z.
SS is 1/12 waist measure below line.

SYSTÈME INTERNATIONAL. VESTON À TAILLE.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 76 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bas-sin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).
Tous les points sont trouvés par les divisions de l'échelle (48).
On trace les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 76 cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, 1½ cm.
On trace la ligne D jusqu'à O.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6¾ cm.). GG jusqu'à G, 1/2 cm.
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
On équivaut la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.), plus 3¾ (19¾ cm.).
On équivaut la ligne L jusqu'à M; ensuite on trace la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M 1/12 d'échelle (4 cm.).
On courbe la couture de côté.
R jusqu'à O, 2/3 de la mesure d'échelle (32 cm.).
On équivaut la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 d'échelle (4 cm.).
V jusqu'à T, 1/6 d'échelle (8 cm.).
On trace la ligne C jusqu'à V.
Ensuite on trace la ligne d'épaule C jusqu'à L.
Courbe LL, N et W. Q jusqu'à F 1/3 ceinture, moins 1 cm.
4 jusqu'à 3, même F—Q, plus 2½ cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, 1/2 de T—U (2 cm.).
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.
On courbe aussi le cou C par N N. C—NN, 1/6 échelle, plus 2½ cm.
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½ cm.) en tout.
J jusqu'à Z, 6 cm.
NN jusqu'à XX, 2½ cm.
On courbe la ligne au devant, J, SS, 5 et BB.
On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6½ (49).
Mesure TT—Q. QQ jusqu'à Q, 1/2 TT—Q.
Ligne P, même QQ—Q. 6 jusqu'à 4, 2½ cm. 7 jusqu'à 6, même 3—4. 8 jusqu'à 7, 5 cm.
JJ jusqu'à J, 2½ cm. 12 jusqu'à SS, 3½ cm.
SSS sont 1/12 de ceinture en bas de la ligne (3½).

SACCO MIT TALGE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillienlänge, 43 cm. Modenlänge, 76 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei Drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Taillienlänge, 43 cm.
B von D, Modenlänge, 76 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—1, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾).
GG von G, 1/2 cm.
H von A, halbe Skala (24).
I von H ist die Hälfte der difference zwischen der Schulterweite und Schultertiefe (1¼ cm.).
K von I, 1/3 Skala (16).
L von K, 1/3 Skala (16) plus 3¾ (19¾).
M ist im Winkel gezogen von L. GG—G, 1/2 cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, 1/12 Skala (4).
R von O, 2/3 Skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 Skala (4).
V von T, 1/6 Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
Kurve LL, F, und W. Q von F, 1/3 Unterweite, minus 1 cm.
4 von 3, wie F—Q, plus 2½ cm.
Kurve die Linie, M, Q, und 4.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes Maass T—U (2).
Kurve Armloch und Schulternaht.
Z von O das Brustmaass (48).
Kurve Hals, C durch NN. C—NN, 1/6 Skala, plus 2½ cm.
SS von S, halbes Taillemaass plus 1 cm. (19½).
J von Z, 6 cm.; NN zu XX ist 2½ cm.
Kurve Brustlinie, J, SS, 5 und BB.
Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe Taillemaass, plus 6 cm. (49).
Messe TT—Q. QQ von Q ist 1/2 von TT—Q.
P ist 1/2 von T—Q. 6 von 4, 2½ cm. 7 von 6, wie 3—4. 8 von 7, 5 cm.
JJ von J, 2½ cm. 12 von SS, 3½ cm.
SSS ist 1/12 Taillemaass unter Linie (3½).

THORNTON'S INTERNATIONAL SYSTEM.

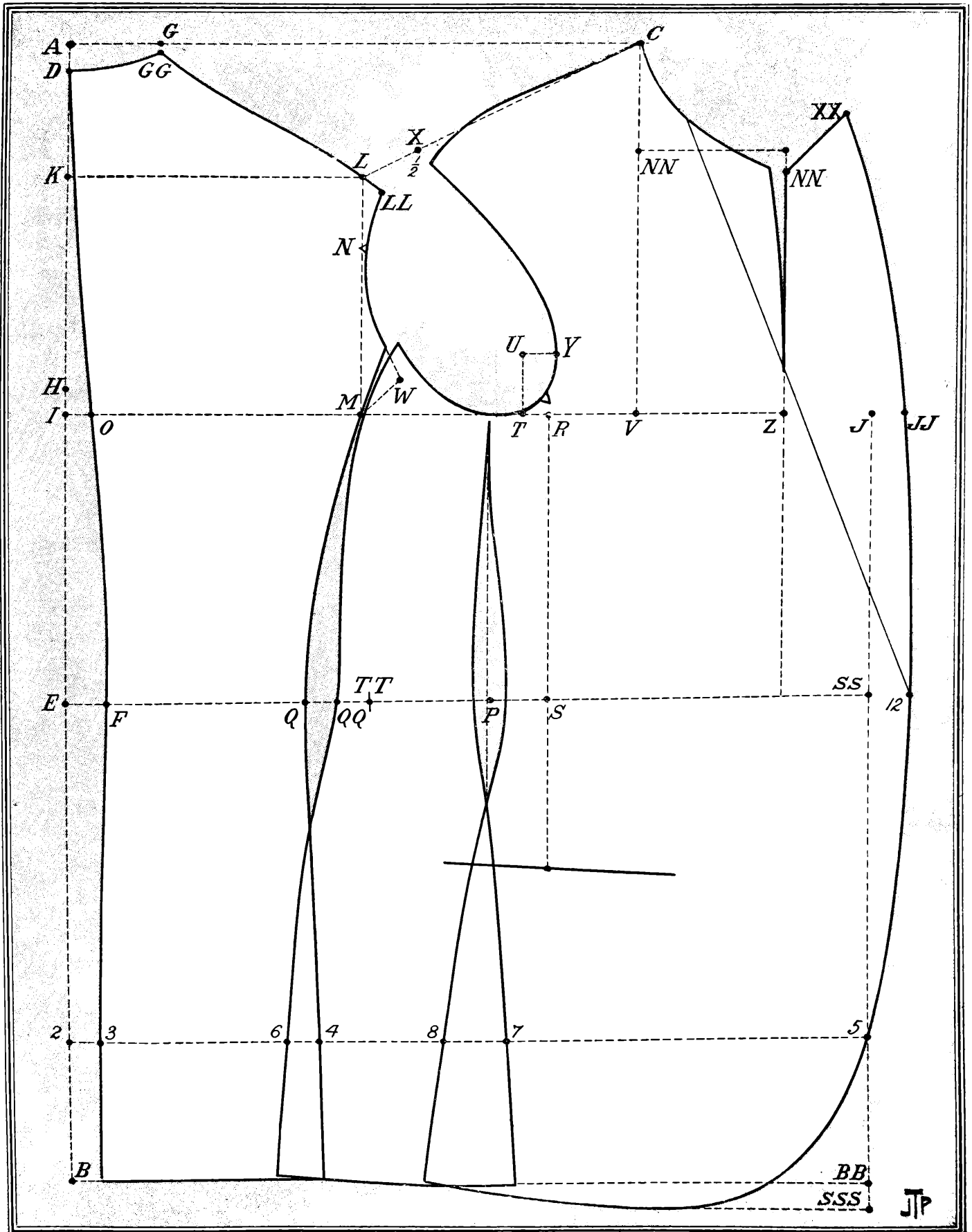


PLATE 17.—CLOSE-FITTING LOUNGE COAT.

VESTON AJUSTÉ.

ANLIEGENDER SACCO.



PLATE 18.—SEMI-DRESS COAT STYLES

VESTON "SMOKING."

SACCO "SMOKING."

THE SEMI-DRESS COAT.

For wear on many semi-formal occasions this style of coat has become a recognised standard style. Its main features are based upon the details of the dress coat proper. Thus its most distinctive effects—the form and finish of the *revers* and the make of material selected—are identical with those of the dress coat.

In cut the outline is in most respects similar to the standard form of three-seamer. It is invariably made shapely at the waist, to ensure which a “fish” is taken out of the forepart in the direction indicated on the diagram. The fronts are slightly curved away below the *revers*. The collar is cut and arranged the same as for the dress coat. Sometimes it is formed in the peaked or pointed lapel form, but most frequently in the roll collar design.

Many tailors curve the line of neck higher than the direction shown on the diagram, in which case the collar is shortened to harmonise with it; but the position shown is preferable, inasmuch as it carries the seam into a position at which it escapes all pressure, and thus prevents all possibility of it showing through the silk facing—a very common and unsightly defect in coats cut with the old-fashioned collar seam. This form of seam also contributes to economy in the amount of material required, a not unimportant point in these days of acute competition. A short V taken out from the crease row of turn and directed towards the round of the breast assists in the production of close-fitting *revers*, and should not be overlooked by the careful tailor.

It might here be mentioned that in this style of coat, flaps should never be introduced at the side pockets. Welts are sometimes selected, but in the vast majority of cases the pocket openings are simply finished by cloth “jetting.” A breast pocket is permissible inside the left breast facing. Sometimes an inside ticket pocket is inserted.

Making Up. In the process of making up, this style of garment demands considerable care, if a good result is aimed at. The fine make of material used in itself calls for more careful work than is imperative in the case of ordinary three-seamers made from rougher material.

In the first “fitting up” the linings should be cut the same shape as the cloth. This is particularly important with regard to the “fish” taken out under the arm. Many workmen deal with this feature by simply basting in a pleat in the lining instead of providing a cut corresponding in shape and position with that taken out of the forepart. No pleat in the lining can possibly be folded to harmonise with the effects

of a cut out V in the forepart, so that when a coat is finished in such a fashion there is always a strong probability of “puckering” being manifest at the side hollow of the waist.

Upon the correct manipulation of the turns the general effect of the garment greatly depends. The silk used should be of a good quality, and it should be put on with great care. To ensure a clean fitting crease row it is essential that a “puff” should be introduced from the shoulder line of the silk facing downwards. It should be about three inches deep, and about one inch inside the crease row of the turn.

There should also be a “puff” in the facing at the front curve of the scye, to ensure these coats getting well upon the body the front of the armhole is well worked out, and the good effect thus created would be neutralised by any contraction in the lining. In short, nothing should be left undone to provide a hollow or concave form of front shoulder combined with a close fitting crease row of collar and lapels.

The edges below the silk turns are usually single stitched by hand. Some firms insert one hole at the bottom of the turn for fastening when required, but in most cases it is very reasonably omitted.

The cuffs are mostly finished in the plain round form, and of late seasons it has been customary to finish them with two or three holes and buttons. Occasionally the sleeves are finished with narrow gauntlet cuffs covered with silk of the same make as the breast facings; but this is an effeminate feature which does not commend itself to the majority of wearers.

From time to time various well-meant attempts have been made to introduce coloured materials for this style of coat, with, it must be admitted, very ineffectual results.



THE SEMI-DRESS COAT.

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, $27\frac{2}{3} = 18$ inch scale.
Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

SEMI-DRESS COAT SYSTEM.

MEASUREMENTS.

Waist Length, $16\frac{1}{2}$ inches.
Skirt length, 29 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth shoulder, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $1\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.
B from D, fashion length, 29 inches. 2 from E, 9 inches. F from E, $1\frac{1}{4}$ inches.
O from I, and 3—2, half of F—E.
Curve line D to OF, and 3.
G from A, $1\frac{1}{6}$ scale less $1\frac{1}{2}$ inch ($2\frac{1}{2}$).
H from A, $1\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($1\frac{1}{2}$ inch).
In the absence of shoulder measures make I from H a $1\frac{1}{2}$ inch.
Square line I towards J.
K from I, $1\frac{1}{3}$ scale (6).
L from K, $1\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).
M is squared down from L. GG to G, $1\frac{1}{8}$ inch.
Draw shoulder seam GG to L. L to N, 2 inches.
W from M, $1\frac{1}{12}$ scale ($1\frac{1}{2}$). LL to L, $1\frac{1}{2}$ inch.
Q from F, $1\frac{1}{3}$ waist ($5\frac{1}{3}$).
4 from 3, as Q to F, plus 1 inch.
R from O, $2\frac{2}{3}$ scale. (12).
S is squared down from R.
T from R is $1\frac{1}{2}$ inch. U from T, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).
V from T, $1\frac{1}{6}$ scale (3). C is squared up from V.
Draw front shoulder seam, C—L.
Curve LL, N, and W. Q from F, $1\frac{1}{3}$ waist, plus $1\frac{1}{4}$ inch ($5\frac{5}{8}$).
4 from 3, $1\frac{1}{3}$ seat measure, plus $1\frac{1}{4}$ inch ($6\frac{5}{8}$).
Curve line M, Q, and 4 to bottom.
X from C, $1\frac{1}{4}$ inch less than back shoulder seam.
Y from U, one half of T—U ($3\frac{1}{4}$).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
SS from S half waist plus $1\frac{1}{4}$ inch ($8\frac{1}{4}$).
SSS from SS, 1 inch.
J from Z, $2\frac{1}{2}$ inches; CC from C, $3\frac{1}{4}$ inch.
Curve front line CC, Z, SSS.
Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $2\frac{1}{2}$ inches ($18\frac{1}{2}$).
Measure TT to Q, and take out from Q to QQ, one third of such amount ($6\frac{1}{2}$ inch). The remaining two-thirds (1 inch) is divided equally from point P at under arm "fish."
Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 3 inches (22).
Curve side seam as diagram. SSS from BB, $1\frac{1}{12}$ waist.

SYSTÈME INTERNATIONAL.

VESTON SMOKING

POUR LES ÉTUDIANTS FRANÇAIS.

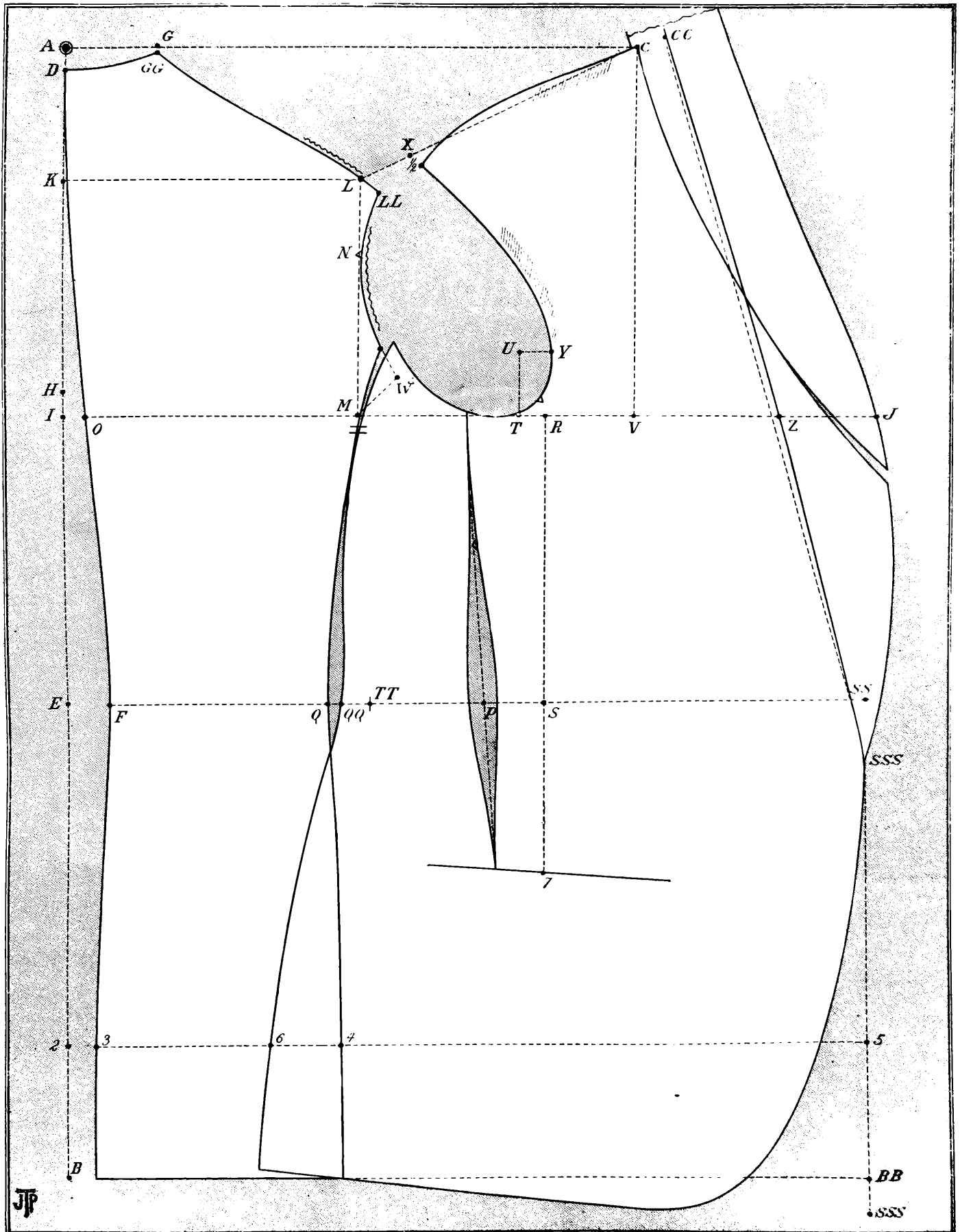
Mesures, Taille 43 cm. La mode, 74 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $2\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
Les plus des pointes se trouvent par les divisions de l'échelle (48).
Dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 74 cm. 2—E, 23 cm.
F jusqu'à E 3 cm.
O—I, et 3—2, $1\frac{1}{2}$ cm.
Dessine la ligne D jusqu'à O.
G jusqu'à A, $1\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm)
H jusqu'à A, $1\frac{1}{2}$ échelle, 24 cm.
I jusqu'à H, est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
Équarrir la ligne I jusqu'à J.
K jusqu'à I, $1\frac{1}{3}$, échelle (16 cm.).
L jusqu'à K, $1\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
Équarrir la ligne L jusqu'à M ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M $1\frac{1}{12}$ de échelle (4 cm.).
Courbe la couture de côté.
R jusqu'à O $2\frac{2}{3}$ de la mesure de échelle, 32 cm.
On équarrir la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $1\frac{1}{12}$ de échelle (4 cm.).
V jusqu'à T, $1\frac{1}{6}$ de échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
Courbe LL, N et W. Q jusqu'à F $1\frac{1}{3}$ ceinture, plus 1 cm.
4 jusqu'à 3, $1\frac{1}{3}$ bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U $1\frac{1}{2}$ de T—U, 2 cm.
Courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.
SS jusqu'à S, $1\frac{1}{2}$ de ceinture, plus 1 cm. ($22\frac{1}{2}$ cm.) SSS jusqu'à SS, $2\frac{1}{2}$ cm.
J jusqu'à Z, $6\frac{1}{4}$ cm. CC jusqu'à C, 2 cm.
Courbe la ligne ou devant, CC, Z, SSS.
Mesure, F jusqu'à Q. Place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).
Mesure TT—Q, QQ jusqu'à Q, $1\frac{1}{3}$ TT—Q. $2\frac{2}{3}$ de la mesure TT—Q de la ligne P.
Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 8 cm. (58).
SSS sont $1\frac{1}{12}$ de ceinture en bas de la ligne ($3\frac{1}{2}$).

FRACK-SACCO.

FÜR DEN DEUTSCHEN STUDENTEN

Taillenlänge 43 cm. Modenlänge, 74 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der skala.
Ziehe linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, taillänge, 43 cm.
B von D, modenlänge, 74 cm. 2 von E, 23 cm.
F von E, 3 cm.
O von I, und 3—1, halbe F—E.
Ziehe linie D zu O, F, und 3.
G von A, $1\frac{1}{6}$ skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbes skala (24).
I von H, del ist die hälfte der difference zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.) K von I, $1\frac{1}{3}$ skala (16).
L von K $1\frac{1}{3}$ skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L. GG—G, $1\frac{1}{2}$ cm.
Ziehe linie GG zu L.
N von L, 5 cm.
W von M, $1\frac{1}{12}$ skala (4).
R von O, $2\frac{2}{3}$ skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $1\frac{1}{12}$ skala (4).
V von T, $1\frac{1}{6}$ skala (8).
C ist von V gezeichnet.
Ziehe linie C zu L.
Kurve LL, N und W. Q von F, $1\frac{1}{3}$ unterweite, plus 1 cm.
4 von 3, $1\frac{1}{3}$ gesässmaass, plus 1 cm.
Kurve die linie, M, Q, und 4.
X von C dasselbe als die schulter nah nach unten, minus 1 cm.
Y von U, halbes maas T—U (2).
Kurve armloch und schulter naht.
Z von O das brustmass (48).
Kurve hals, C durch NN. C—NN, $1\frac{1}{6}$ skala.
SS von S, halbe taillmaas plus 1 cm. ($19\frac{1}{2}$). SSS von SS, $2\frac{1}{2}$ cm.
J von Z, $6\frac{1}{4}$ cm., CC von C, 2 cm.
Kurve brust linie, CC, Z, SSS.
Mest F zu Q.
Setze dasselbe an zu SS, und mest zu TT halbe taillmaas, plus 6 cm. (49).
Mest TT—Q. QQ von Q ist $1\frac{1}{3}$ of TT—Q. $2\frac{2}{3}$ mest von TT zu Q, is herau-genommen bei P. Mest linie 3—4 und 5—6, die Gesässmaass plus 8 cm. (58).
SSS ist $1\frac{1}{12}$ taillmaas unten linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.



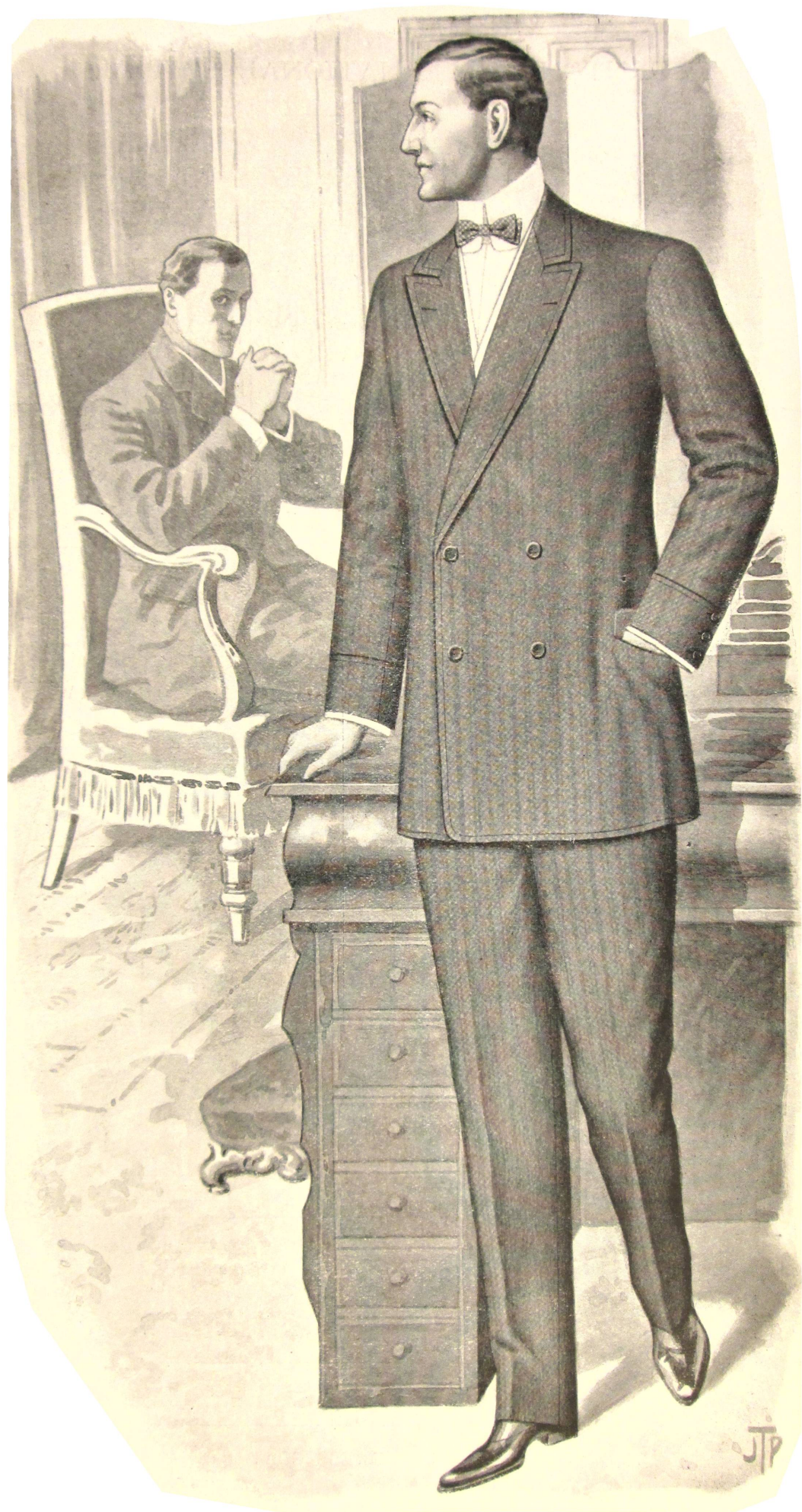


PLATE 20. —D. B. REEFER.
VESTON CROISE.

ZWEIREIHIGER SACCO.

THE DOUBLE-BREASTED "REEFER" COAT.

The Reefer Fashion. When the writer first took an interest in matters sartorial the double-breasted Reefer coat was a popular one in all grades of society. If the reader refers to any fashion publication issued in the 'sixties, he will be struck by the numerous presentations of the style there given. This was the period of broad binding and flat braiding, of "barrel" buttons and "water-silk" breast facings, accompanied—it may be here added—by narrow-kneed trousers with "bell-bottoms" and "Champagne Charley" hats with "bell-tops."

The old-fashioned Reefer above described maintained its popularity for fifteen years, until it was superseded by the Morning Coat and the single-breasted Lounge Coat styles. In the early 'eighties it vanished quite beyond the horizon of fashion, and did not again appear for fully twenty years. Its return was welcomed by many gentlemen of the younger generation as a novelty, and it is just these who most directly influence fashions—so that for several seasons the style has been a familiar one in all classes of the tailoring trade.

The Cutting of Reefer Coats is, of course, based upon the principles (previously described) that influence the fit of single-breasted Lounge Coats. In arranging the correct "set" of the turns, however (and this is the most distinctive feature of the Reefer), it will be found that a vertical V taken out in the direction indicated on the diagram of the garment will prove a great help in securing a close fitting crease row of turns combined with a correct fit on the outer edges. Double-breasted coats cut without this V—more particularly with the low turning rolls now popular—always appear long on the outer edges of the turns. So often is this defect encountered by the tailor (under fifty years of age) that some of the most successful of the younger school of cutters actually advocate the cutting out of V's from the edge of the turn to the crease row. This creates considerable trouble in properly making up, and in certain classes of material the seams of the V's have a decided tendency to show through the turns when the coat is finished. The expedient is not one that should command much appreciation, as the same effect can be as precisely produced by the judicious taking out of the more familiar and equally effective vertical V.

The width of the lapel beyond the front centre line of

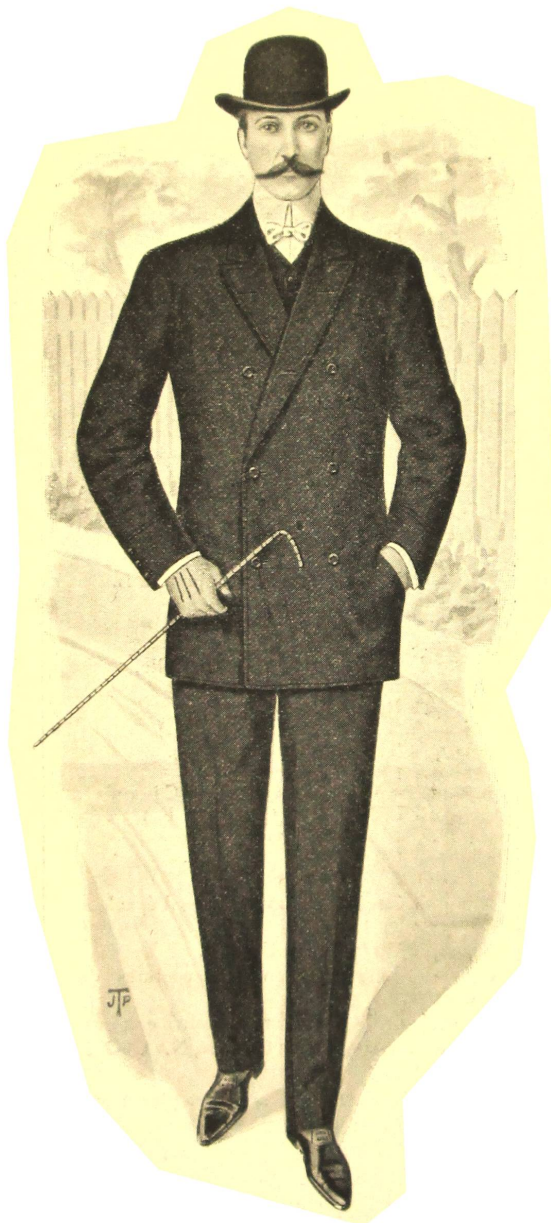
the coat (J—SS) is, of course, varied to meet individual requirements. When the style has been selected with a view to the protection of the chest in cold weather, &c., then 4 inches would not be considered an excessive amount. But in the majority of cases from 3 to 3½ inches is ample allowance, and need not be exceeded.

The depth of the roll is also a point influenced by style. The degree of opening shown on the diagram may be accepted as a happy medium. In some cases the roll is carried so low that only two holes are possible below the turn. Of course the deviation to produce this effect is so obvious that no practical tailor needs instruction regarding the process.

The degree of shape produced around the waist varies according to circumstances. Sometimes there is but very slight suppression. In this case a "fish" under the arm is not required, while the forepart side-seam should be reduced about half an inch from the scye point to the waist line. The close-fitting or shapely style of waist is now frequently introduced in these coats, and to provide it a "fish," as shown upon the diagram, is very advisable.

The Making-Up of Reefers. In the making-up of this style of coat but little special treatment beyond that required in other garments is necessary. The shape and set of the turns are the points to which particular attention should be directed. In these days, when the sewing machine is so freely used even in the very best of trades, it is quite an exception to get a double-breasted turn which has the clean cut run at the top of the outer edge that the old school of sewing tailors invariably produced. In the majority of cases there is a poking out from about three inches down to the top point. The amount of the deviation will probably be very slight if tested by measurements, but the thirty-

second part of an inch is here quite sufficient to indicate the work of a careless man. The crease row of the turn should be steadied by a "bridle" of linen which should be carried at the top into the crease row of the collar and there firmly secured by sewing. In the close-fitting style of coat care should be taken that the linings are put in long over the waist sections. In this case the axiom of the good old tailors may be recalled, "A foul inside makes a fair outside."



THE DOUBLE-BREASTED "REEFER."

—:O:—

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, $27\frac{2}{3} = 18$ inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
 Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

LOUNGE COAT SYSTEM.

MEASUREMENTS.

Waist Length, $16\frac{1}{2}$ inches.
 Skirt length, 29 inches. Half breast, 18 inches.
 Half waist, 16 inches. Width shoulder, 27 inches. Depth shoulder, 28 inches.
 Two-thirds of width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
 D from A, $1\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.
 B from D, fashion length, 29 inches. 2 from E, 9 inches. F from E, $1\frac{1}{4}$ inches.
 O from I, and 3—2, half of F—E.
 Curve line D to OF, and 3.
 G from A, $1\frac{1}{6}$ scale less $1\frac{1}{2}$ inch ($2\frac{1}{2}$).
 H from A, $1\frac{1}{2}$ scale measure (9).
 I from H, half difference between "width" and "depth" measures ($1\frac{1}{2}$ inch).
 In the absence of shoulder measures make I from H a $1\frac{1}{2}$ inch.
 Square line I towards J.
 K from I, $1\frac{1}{3}$ scale (6).
 L from K, $1\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).
 M is squared down from L. GG to G, $1\frac{1}{3}$ inch.
 Draw shoulder seam GG to L. L to N, 2 inches.
 W from M, $1\frac{1}{12}$ scale ($1\frac{1}{2}$). LL to L, $1\frac{1}{2}$ inch.

TO FORM FOREPART.

R from O, $2\frac{1}{3}$ scale. (12).
 S is squared down from R.
 T from R is $1\frac{1}{2}$ inch. U from T, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).
 V from T, $1\frac{1}{6}$ scale (3). C is squared up from V.
 Draw front shoulder seam, C—L.
 Curve LL, N, and W. Q from F, $1\frac{1}{3}$ waist, plus $1\frac{1}{4}$ inch ($5\frac{1}{4}$).
 4 from 3, $1\frac{1}{3}$ seat measure, plus $1\frac{1}{4}$ inch ($6\frac{5}{8}$).
 Curve line M, Q, and 4 to bottom.
 X from C, $1\frac{1}{4}$ inch less than back shoulder seam.
 Y from U, one half of T—U ($3\frac{1}{4}$).
 Curve scye and shoulder seams.
 Z from O, the breast measure (18).
 Curve neck C through NN. C to NN, $1\frac{1}{6}$ scale.
 SS from S half waist plus $1\frac{1}{4}$ inch ($8\frac{1}{4}$).
 J from Z, $2\frac{1}{4}$ inches; NN to XX, 1 inch.
 Curve front line XX, J, SS, 5 and BB.
 Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $2\frac{1}{2}$ inches ($18\frac{1}{2}$).
 Measure TT to Q, and take out from Q to QQ, one third of such amount ($\frac{1}{3}$ inch). The remaining two-thirds (1 inch) is divided equally from point P at under arm "fish."
 Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 3 inches (22).
 Curve side seam as diagram. SSS from BB, $1\frac{1}{12}$ waist. JJ from J, $3\frac{1}{2}$ inch. 12 from SS, $3\frac{1}{2}$ inches.

SYSTÈME INTERNATIONAL.

VESTON CROISÉ.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 74 cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Les plus des pointes se trouvent par les divisions de l'échelle (48).
 Dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à D taille à la mode, 74 cm. 2—E, 23 cm.
 F jusqu'à E 3 cm.
 O—I, et 3—2, $1\frac{1}{2}$ cm.
 Dessine la ligne D jusqu'à O.
 G jusqu'à A, $1\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
 H jusqu'à A, $1\frac{1}{2}$ échelle, 24 cm.
 I jusqu'à H, est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
 Équarrir la ligne I jusqu'à J.
 K jusqu'à I, $1\frac{1}{3}$, échelle (16 cm.).
 L jusqu'à K, $1\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
 Équarrir la ligne L jusqu'à M ensuite on dessine la ligne d'épaule GG jusqu'à L.
 N jusqu'à L, 5 cm.
 W jusqu'à M $1\frac{1}{12}$ de échelle (4 cm.).
 Courbe la couture de côté.
 R jusqu'à O $\frac{2}{3}$ de la mesure de échelle, 32 cm.
 On équarrir la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 U jusqu'à T, $1\frac{1}{12}$ de échelle (4 cm.).
 V jusqu'à T, $1\frac{1}{6}$ de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 Courbe LL, N et W. Q jusqu'à F $1\frac{1}{3}$ ceinture, plus 1 cm.
 4 jusqu'à 3, $1\frac{1}{3}$ bassin, plus 1 cm.
 Courbe la ligne M, Q, et 4.
 X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
 Y jusqu'à U $1\frac{1}{2}$ de T—U, 2 cm.
 Courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N. C—NN, $1\frac{1}{6}$ échelle.
 SS jusqu'à S, $1\frac{1}{2}$ de ceinture, plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.
 J jusqu'à Z, 6 cm.
 NN jusqu'à XX, $2\frac{1}{2}$ cm.
 Courbe la ligne ou devant, XX, J, SS, 5 et BB.
 Mesure, F jusqu'à Q. Place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).
 Mesure TT—Q, QQ jusqu'à Q, $1\frac{1}{3}$ TT—Q. $\frac{2}{3}$ de la mesure TT—Q ligne P.
 Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 8 cm. (58).
 JJ jusqu'à J, 9 cm. 12 jusqu'à SS, 9 cm.
 SSS sont $1\frac{1}{12}$ de ceinture en bas de la ligne $3\frac{1}{2}$.

TWEI REIEN SACCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge 43 cm. Modenlänge, 74 cm.
 Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
 Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
 Zwei drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B, und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, tailllänge, 43 cm.
 B von D, modenlänge, 74 cm. 2 von E, 23 cm.
 F von E, 3 cm.
 O von I, und 3—1, halbe F—E.
 Ziehe linie D zu O, F, und 3.
 G von A, $1\frac{1}{6}$ skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
 H von A, halbes skala (24).
 I von H, del ist die hälfte der difference zwischen der schultweite und schultertiefe ($1\frac{1}{4}$ cm.) K von I, $1\frac{1}{3}$ skala (16).
 L von K $1\frac{1}{3}$ skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
 M ist im Winkel gezogen von L. GG—G, $1\frac{1}{2}$ cm.
 Ziehe linie GG zu L.
 N von L, 5 cm.
 W von M, $1\frac{1}{12}$ skala (4).
 R von O, $\frac{2}{3}$ skala (32).
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $1\frac{1}{12}$ skala (4).
 V von T, $1\frac{1}{6}$ skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 Kurve LL, N und W. Q von F, $1\frac{1}{3}$ unterweite, plus 1 cm.
 4 von 3, $1\frac{1}{3}$ gesässmaass, plus 1 cm.
 Kurve die linie, M, Q, und 4.
 X von C dasselbe als die schulter naht nach unten, minus 1 cm.
 Y von U, halbes maass T—U (2).
 Kurve armloch und schulter naht.
 Z von O das brustmaass (48).
 Kurve hals, C durch NN. C—NN, $1\frac{1}{6}$ skala.
 SS von S, halbe taillmaass plus 1 cm. ($19\frac{1}{2}$).
 J von Z, 6 cm., NN zu XX ist $2\frac{1}{2}$ cm.
 Kurve brust linie, XX, J, SS, 5 und BB.
 Mest F zu Q.
 Setze dasselbe an zu SS, und mest zu TT halbe taillmaass, plus 6 cm. (49).
 Mest TT—Q. QQ von Q ist $1\frac{1}{3}$ of TT—Q. $\frac{2}{3}$ mest von TT zu Q, is herau—genommen bei P. Mest linie 3—4 und 5—6, die Gesässmaass plus 8 cm. (58).
 JJ von J, 9 cm. 12 von SS, 9 cm.
 SSS ist $1\frac{1}{12}$ taillmaass unten linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

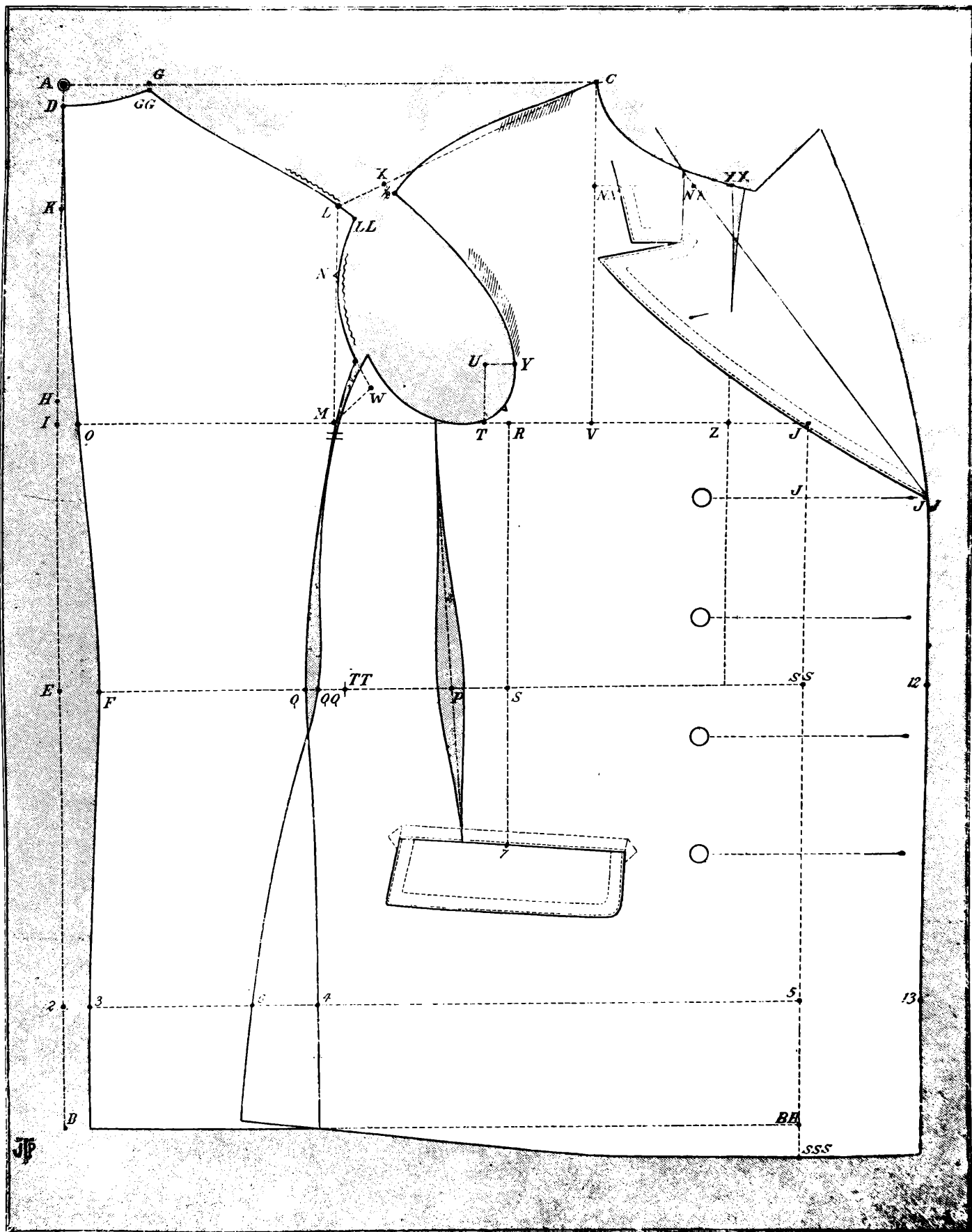


PLATE 21.—DOUBLE BREASTED REEFER.

VESTON CROISÉ.

ZWEIREIHIGER SACCO.

NEW STYLE REEFER FOR SUMMER WEAR.

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31,

Breast, 18
Waist, 16
Seat, 19

Width shoulder measure, $27, \frac{2}{3} = 18$ inch scale.
Depth shoulder measure, $28 = 1$ inch excess.

Most of the system points in this draft are produced by divisions of the "scale."

NEW STYLE REEFER.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches.
Skirt length, 29 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ inch, E from D, waist length, $16\frac{1}{2}$ inches.
B from D, fashion length, 29 inches. 2—E, 9 inches. F from E, $1\frac{1}{4}$ inches.
O from I, and 3—2, half of F—E.
Curve line D to O, F, and 3.
G from A, $\frac{1}{6}$ scale, less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
In the absence of shoulder measures make I from H $\frac{1}{2}$ inch.
Square line I towards J.
K from I, $\frac{1}{3}$ scale (6).
L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
M is squared down from L. GG to G, $\frac{1}{8}$ inch.
Draw shoulder seam GG to L. L to N, 2 inches.
W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$). LL to L, $\frac{1}{2}$ inch.
Curve LL, N and W.
Q from F, $\frac{1}{3}$ waist plus $\frac{1}{4}$ inch.
4 from 3, $\frac{1}{3}$ seat measure, plus $\frac{1}{4}$ inch.
Curve line M, Q, and 4 to bottom.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale. (12).
S is squared down from R.
T from R is $\frac{1}{2}$ inch. U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
V from T, $\frac{1}{6}$ scale (3). C is squared up from V.
Draw front shoulder seam, C—L.
X from C, $\frac{1}{4}$ inch less than back shoulder seam.
Y from U, one-half of T—U ($\frac{3}{4}$).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.
SS from S half waist plus $\frac{1}{4}$ inch ($8\frac{1}{4}$).
J from Z, $2\frac{1}{4}$ inches: Nx to XX, 1 inch.
Curve front line XX, J—SS, 5 and BB.
Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $2\frac{1}{2}$ inches ($18\frac{1}{2}$).
Measure TT to Q, and take out from Q to QQ, one third of such amount (). The remaining two-thirds () is divided equally from point P at under arm "fish."
Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the real measure, plus 3 inches (22).
Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, $3\frac{1}{2}$ inches. 12 from SS, $3\frac{1}{2}$ inches.
13 from 5, $3\frac{1}{2}$ inches.
SSS is $\frac{1}{12}$ waist measure below line.

VESTON CROISÉ DERNIÈRE MODE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 74 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
La plupart des pointes se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 74 cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, $1\frac{1}{2}$ cm.
On dessine la ligne D jusqu'à O.
G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On écarrit la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$ échelle (16 cm.).
L jusqu'à K, $\frac{1}{3}$ échelle 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
On écarrit la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M, $\frac{1}{12}$ d'échelle (4 cm.).
Courbe ligne LL, N—W.
Q jusqu'à F $\frac{1}{3}$ ceinture plus 1 cm.
4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.
Courbe la ligne M, Q et 4.
On courbe la couture de côté.
R jusqu'à O $\frac{2}{3}$ de la mesure d'échelle, 32 cm.
On écarrit la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, $\frac{1}{2}$ de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm., on courbe aussi le cou C par N, N. C—NN, $\frac{1}{6}$ échelle.
SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm. en tout).
J jusqu'à Z, 6 cm.
Nx jusqu'à XX, $2\frac{1}{2}$ cm.
On courbe la ligne au devant XX, J, SS. 5 et BB.
On mesure, F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).
Mesure TT—Q, QQ jusqu'à Q, $\frac{1}{3}$ TT—Q. $\frac{2}{3}$ de la mesure TT—Q ligne P.
Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 8 cm. (58).
JJ jusqu'à J, 9 cm. 12 jusqu'à SS, 9 cm.
SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne $3\frac{1}{2}$.

MODERNES ZWEIREIHIG SÄCCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzänge, 43 cm. Modenzänge, 74 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillenzänge, 43 cm.
B von D, Modenzänge, 74 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—I, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbe Skala (24).
I von H ist die Hälfte der difference zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).
K von I, $\frac{1}{3}$ Skala (16).
L von K, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L. GG—G, $\frac{1}{2}$ cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, $\frac{1}{12}$ Skala (4).
Kurve LL, N—W.
Q von F, $\frac{1}{3}$ Unterweite, plus 1 cm.
4 von 3, $\frac{1}{3}$ Gesässmass, plus 1 cm.
Kurve die Linie M, Q und 4.
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von T, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes Mass T—U (2).
Kürve Armloch und Schulternaht.
Z von O, das Brustmass (48).
Kürve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.
SS von S, halbes Taillenzang plus 1 cm. ($19\frac{1}{2}$).
J von Z, 6 cm. Nx zu XX ist $2\frac{1}{2}$ cm.
Kürve Brustlinie, XX, J, SS, 5 und BB.
Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe Taillenzang, plus 6 cm. (49).
Messe TT—Q. QQ von Q ist $\frac{1}{3}$ zu TT—Q. $\frac{2}{3}$ messe von TT zu Q, ist herausgenommen bei P. Messe Linie 3—4 und 5—6. die Gesässmass plus 8 cm. (58).
JJ von J, 9 cm. 12 von SS 9 cm.
SSS ist $\frac{1}{12}$ Taillenzang unten Linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

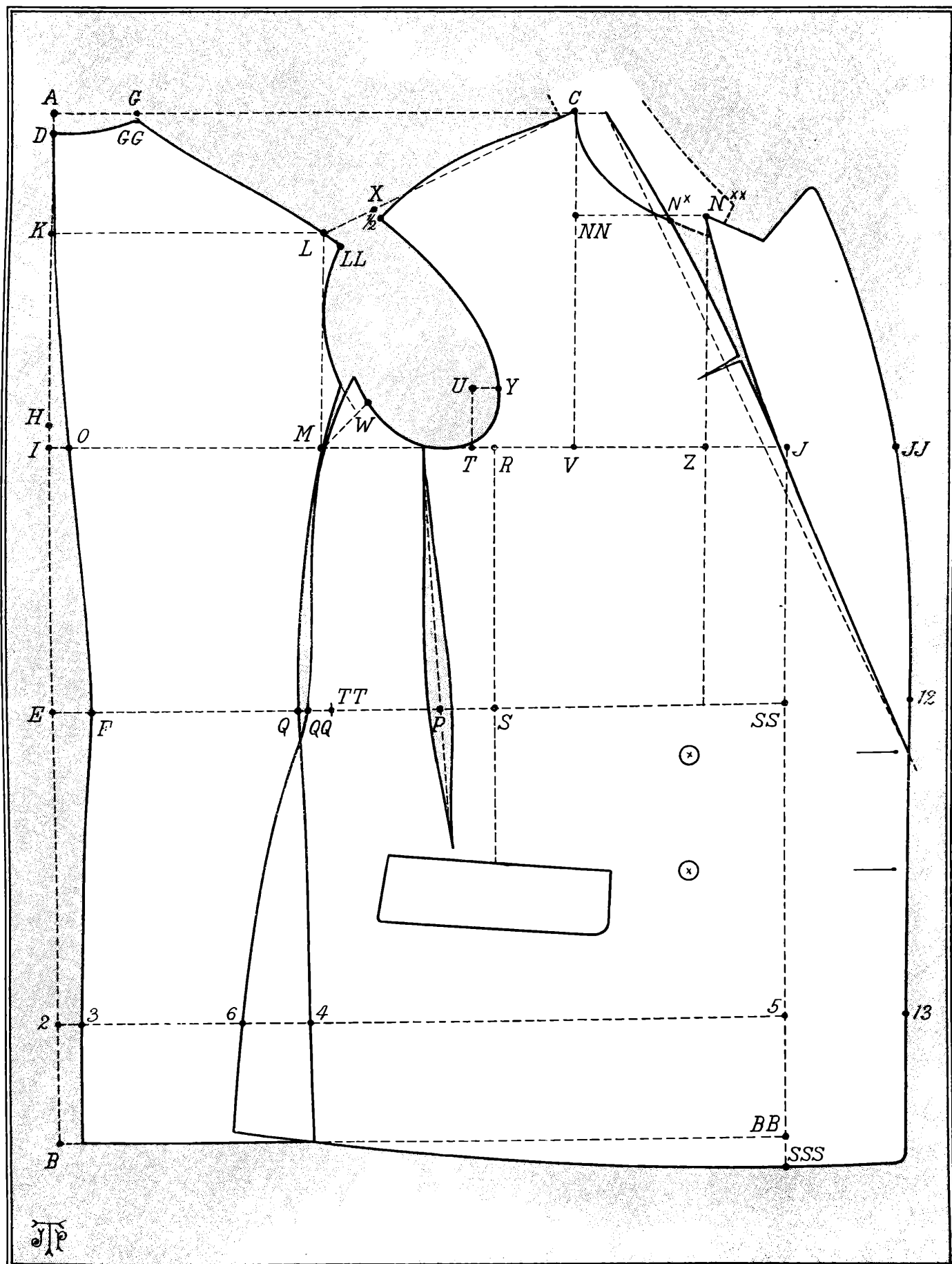


PLATE 22.—REEFER FOR SUMMER WEAR.

VESTON CROISE DE L'ÉTÉ.

ZWEIREIHIGER SOMMER SACCO.



STYLE REDINGOTE

PLATE 23.—FROCK OVERCOAT STYLES.

GEHROCK MODES.

THE FROCK OVERCOAT.

Style Features. The Frock Overcoat in its present fashionable form is a revival of a style that was very popular about forty years ago. Of course there are sundry changes in detail, but the basis of the garment is identical. That properly cut and well-made this garment is a very elegant and attractive one every tailor will realise. Furthermore, its outline affords considerable scope for the introduction of novel features. The style is generally recognised as being more conducive to warmth for winter wear than the looser fitting forms of Chesterfield overcoats.

The Cutting of Frock Overcoats. In the cutting of Frock overcoats, it is of course essential that ample size should be provided to ensure ease in wearing the garment over an under coat. To arrange this it is usual to cut the coat at least one inch a side larger than the half breast and waist measures as taken over the vest. Thus a 17 breast would be cut to an 18 size, &c., &c. If the material used is unusually thick or if as sometimes happens woollen body lining is required, then a still further increase is necessary. In the actual arrangements of the fitting points the following features should be carefully studied:—

(a) The armhole should be cut with ample room for getting the coat on and off with comfort. To provide this ease it is advisable that the neck point of the front shoulder seam (*c* to *cc* on diagram) should be slightly advanced, while the scye point of the shoulder (*x* on diagram) is raised above the level of the ordinary frock coat line.

(b) Ample ease should be provided over the hips to ensure a close-fitting waist. This feature will be provided by increasing the amount of waist hollow (points 10 to 9 on diagram) and springing the bottom of pleat line outwards at point 4, while the bottom of front line is advanced at point 8.

For style the length of the skirt is increased beyond the measure considered correct for the standard style of Frock coats. In all the modern forms of the Frock overcoat great attention is paid to the production of a very close-fitting waist, to ensure which it is customary to take out a "fish" in the slanting direction illustrated on the diagram. Ample

fulness should be put on over the hips and nothing left undone to ensure a shapely finish.

In these coats as in all other overcoats there is a tendency to looseness around the crease row of the turns when the coat is being worn, and to obviate this a short V may be taken out from the curve of the neck through the crease row. Frock overcoats are sometimes

made with the back closing seam omitted from the tack upwards. In this case it is necessary to cut, or as the old tailors termed it, "stump" the back across at the fashion waist length. In this way the back tack may remain in the usual position at the centre of the back skirts.

Making-Up. In the making up of these coats care should be taken that the form of all parts are of a bolder or heavier character than would be considered correct for a well-made frock coat. Thus the size of the turns—which are well suggested on the diagram—the depth of collar leaf, the width of the double stitching, the size of the buttons and button holes and all such features, should not be of a "skimpy" character.

In putting in the sleeves ease should be provided at the front curves of the armholes by inserting good-sized "puffs" in the breast facings.

When putting in the linings a "fish" should be taken out of the side body lining to correspond with the cut taken out of the forepart. The linings should be put in long over all the waist hollows, and a good expanding pleat provided at the back closing seam. The skirt linings should be inserted with ample fullness across the waist, and this fullness should be "scattered" along the hip, not tied in by the senseless pleat that improperly trained tailors invariably introduce to the detriment of good style and fit.

The crease row of the turns must be steadied by a good "bridle" of linen put on *after* the lapels have been padded and not loosely slipped in between the cloth and the canvas. The outside collar in these coats is usually made of velvet.



THE FROCK OVERCOAT.

:O:

MEASURES.

16 1/2, 18, 42, 7 1/4, 20 1/4, 30 1/2.

Breast on Vest ... 17	Width, S.M. 25 1/2	17
Size Addition ... 1	Size Addition ... 1	
Size as cut ... 18	Scale as used ... 18	
Waist on Vest ... 15	Depth S. M. 2 1/2 = 1	
Size Addition ... 1	inch excess.	
Size as cut ... 16	<i>Note.</i> — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under coat.	
Seat on Trousers 18		
Size Addition ... 1		
Size as cut ... 19		

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

The fronts may be arranged to show as many holes below the turn as fashion demands.

Instructions. Draw lines A B and A C.
D from A, 1/2 inch, E from D waist length, 16 1/2 inches.
B from D, fashion length, 18 inches. F from E, 1 inch.
Draw line D to F.
G from A, 1/6 scale less 1/2 inch (2 1/2).
H from A, 1/12 scale measure (9).
I from H, half difference between "width" and "depth" measures (1/2 inch).
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1 1/2 inch (7 1/2).
M is squared down from L.
Draw shoulder seam G to L.
N from L, 2 inches.
P from O, 1/4 scale, less 3/4 inch (3 3/4).
Q from F, 2 inches, curve side seam.
K from O, 2/3 scale.
S is squared down from R.
T from R is 1/2 inch.
U from T, 1/12 scale (1 1/2).
V from U, one half of T—U (3/4).
V from T, 1/6 scale (3).
C is squared up from V.
CC from C, 1/4 inch.
LL from L, 1/2 inch.
Draw front shoulder seam, CC—LL.
W from M, 1/12 scale (1 1/2).
X from CC, same as back shoulder seam.
Curve scye and shoulder seams.
Z from O the breast measure (18).
Curve neck CC through NN.
SS from S half waist plus 3/4 inch (8 3/4).
J from Z, 3 inches; NN to XX, 1 3/4 inches.
Curve front line XX, J—SS.
QQ from Q, 1/12 scale (1 1/2).
MM from M, 1/12 breast (1 1/2).
TT from QQ, 1/4 waist (4).
3 is 1/2 inch below line FF.
Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1 3/4 (17 3/4).
SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1/6 seat measure, plus 1 inch; square 2, 3, 4, and make length to measure; 9 from 10 1 inch; front from 3 is 3/4 inch more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 12 from 5 is 3 1/2 inches. Complete curves as diagrams.

PARDESSUS REDINGOTE.

43, 46 3/4, 107, 19, 52, 79.

Poitrine, sur le gilet ... 45 1/2
Agrandissement pour pardessus 2 1/2
Grandeur actuel pour couper ... 48
Ceinture, sur le gilet ... 40 1/2
Agrandissement pour pardessus 2 1/2
Grandeur actuel pour couper ... 43
Bassin, sur le pantalon ... 47 1/2
Agrandissement pour pardessus 2 1/2
Grandeur actuel pour couper ... 50
Largeur de l'épaule ... 68 1/2
2/3 (45 1/2), plus 2 1/2 donne l'échelle ... 48
Profondeur de l'emmanchure ... 71
Les plus des pointes se trouvent par les divisions de l'échelle (48).
Dessine les lignes, A, B, C.
D jusqu'à A, 1 1/4 cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46 3/4 cm.
F jusqu'à E, 2 1/2 cm.
Dessine la ligne, D jusqu'à F.
G jusqu'à A, 1/6 échelle moins, 1 1/4 cm. (6 3/4).
H jusqu'à A, 1/2 échelle 24 cm.
I jusqu'à II, est une demie différence entre la largeur et la profondeur (1 1/4 cm.).
On écarrit la ligne I jusqu'à J.
K jusqu'à I, 1/3, échelle, 16 cm.
L jusqu'à K, 1/3, échelle (16 cm.) plus 3 3/4.
Écarrit la ligne E jusqu'à Mensuie on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 de l'échelle moins 2 cm. (10).
Q jusqu'à F, 5 cm.
Courbe la couture de côté.
R jusqu'à 2/3 de la mesure de l'échelle, 32 cm.
On écarrit la ligne R jusqu'à S.
T jusqu'à R, 1 1/4 cm.
U jusqu'à T, 1/12 de l'échelle (4 cm.).
Y jusqu'à U, 1/2 de T, U, 2 cm.
V jusqu'à T, 1/6 de l'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
CC jusqu'à C, 1 cm.
LL jusqu'à L, 1 1/4 cm.
Ensuite on dessine la ligne d'épaule CC jusqu'à LL.
W jusqu'à M 1/12 de l'échelle (4 cm.).
X jusqu'à CC même comme la ligne d'épaule au dos.
Courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou CC, par N, N.
SS jusqu'à S, 1/2 de ceinture plus 2 cm. (23 1/2 cm.) en tout.
J jusqu'à Z, 7 1/2 cm.
NN jusqu'à XX, 4 1/2 cm.
Courbe la ligne ou devant, XX, J, SS.
QQ jusqu'à Q, 1/12 de l'échelle (4 cm.).
MM jusqu'à M 1/12 de poitrine (4 cm.).
TT jusqu'à QQ 1/4 de ceinture (10 3/4).
3 1/4 en bas la ligne.
Mesure, F jusqu'à Q et QQ à TT, 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture plus 4 1/2 (26).
SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne 4 1/2.

LA JUPE.

2 jusqu'à S, 1/6 de bassin, plus 2 1/2 cm.
Écarrit les lignes 2, 3, 4, et fait la longueur à mesure. 9 jusqu'à 10, 2 1/2 cm.
5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant.
7 jusqu'à 5 même de 3—4. 8 jusqu'à 7—9 cm. 12 jusqu'à 5, 6 1/2 cm.

ÜBERZIER.

43, 46 3/4, 107, 19, 52, 79.

Oberweite, auf der Weste ... 45 1/2	
Ersetze für Überrock ... 2 1/2	48
Unterweite, auf der Weste ... 40 1/2	
Ersetze für Überrock ... 2 1/2	43
Gesässmaass, auf die Hosen ... 47 1/2	
Ersetze für Überrock ... 2 1/2	50
Schulterweite, über den Rock 68 1/2	
Zwei drittel (45 1/2), plus 2 1/2 giebt skala ... 48	
Schultertiefe, über den Rock ... 71	

Zwei drittel Schulterweite (68 1/2), plus 2 1/2 cm. giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der skala.
Ziehe linien, A, B, und B, C.
D von A, 1 1/4 cm.
E von D, taillänge, 43 cm.
B von D, modenlänge, 46 3/4 cm.
F von E, 2 1/2 cm.
Ziehe linie D zu F.
G von A, 1/6 skala (8 cm.) minus 1 1/4 (6 3/4).
H von A, halbes skala (24).
I von H ist die Hälfte der difference zwischen der Schulterweite und Schultertiefe (1 1/4 cm.).
K von I 1/3 skala (16).
L von K 1/3 skala (16) plus 3 3/4 (19 3/4).
M ist im Winkel gezogen von L.
Ziehe linie G zu L.
N von L, 5 cm.
P von O, 1/4 skala, minus 2 cm. (10).
Q von F, 5 cm. kürve seiten linie.
R von O, 2/3 skala (32).
S ist im Winkel gezogen von R.
T von R, 1 1/4 cm.
U von T, 1/12 skala (4).
Y von U, halbes maass T—U (2).
V von T, 1/6 skala (8).
C ist von V, gezeichnet.
CC von C, 1 cm.
Ziehe linie C zu L.
W von M, 1/12 skala (4).
X von CC, gleich als die schulter naht.
Kurve armloch und schulter naht.
Z von O das bustmaass (48).
Kurve hals CC, durch NN.
SS von S, halbes taillmaass, plus 2 cm. (23 1/2 cm.).
J von Z, 7 1/2 cm., NN zu XX, ist 4 1/2 cm.
Kurve bust linie, XX, J, SS.
QQ von Q, 1/12 skala (4).
MM von M, 1/12 oberweite (4).
TT von QQ, 1/4 taillmaass (10 3/4).
3 ist 1 1/4 cm. under der linie.
Messe F zu Q, und QQ zu TT. Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE taillmaass, plus 4 1/2 cm. (26).
SSS ist 1/12 taillmaass plus 1 cm. unten linie (4 1/2).

SCHOOSS.

2 von S, 1/6 gesässmaass, minus 2 1/2 cm.
Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 2 1/2 cm. 5 von 3, ist 2 cm. mehr als die untere kurve von Seiten und Vordertheil. 7 von 5, ist dasselbe als 3—4. 8 von 7, ist 9 cm. 12 von 5, ist 6 1/2 cm.

THORNTON'S INTERNATIONAL SYSTEM.

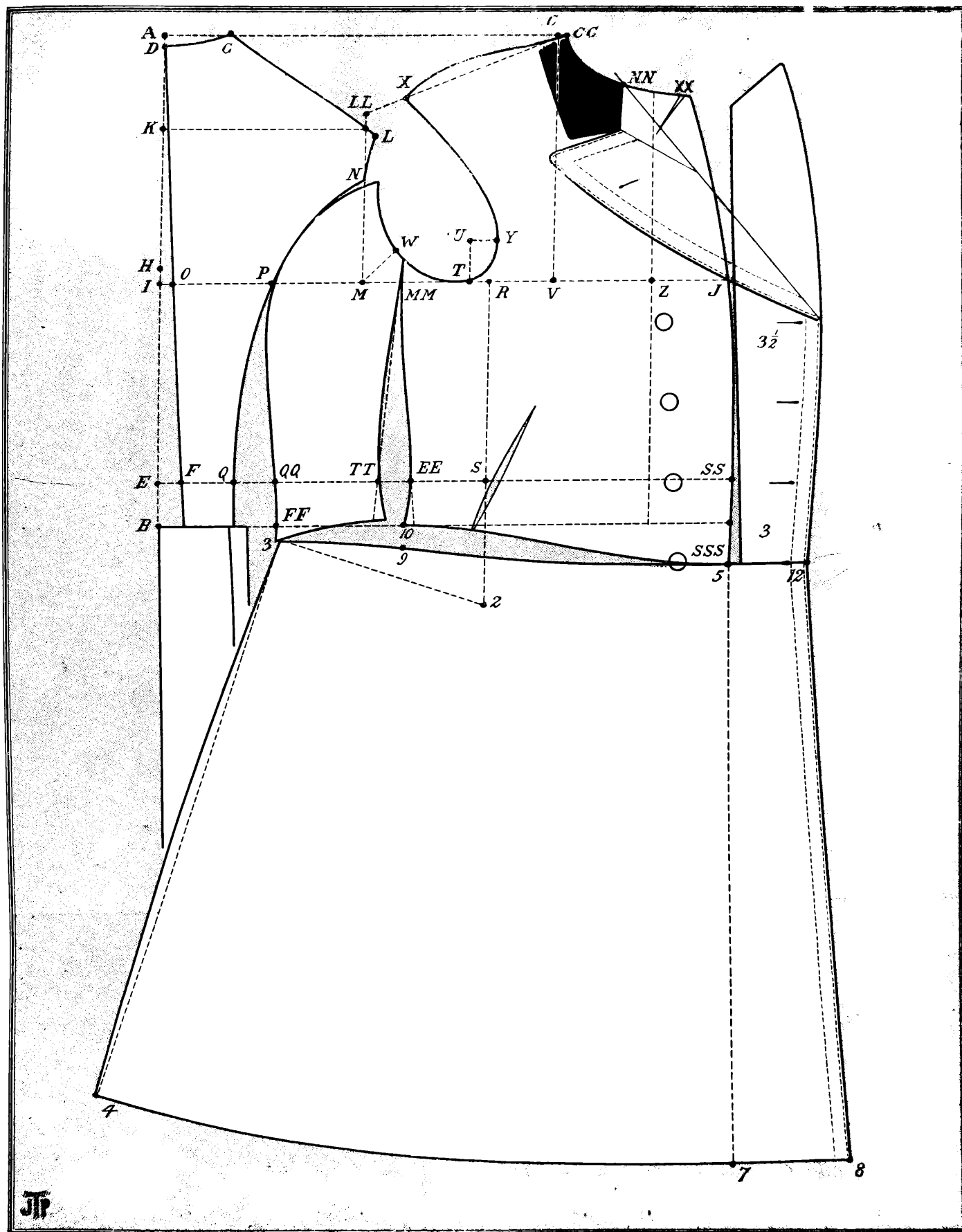


PLATE 24.—THE FROCK OVERCOAT.

PARDESSUS REDINGOTE.

GEHROCK UEBERZIEHER.

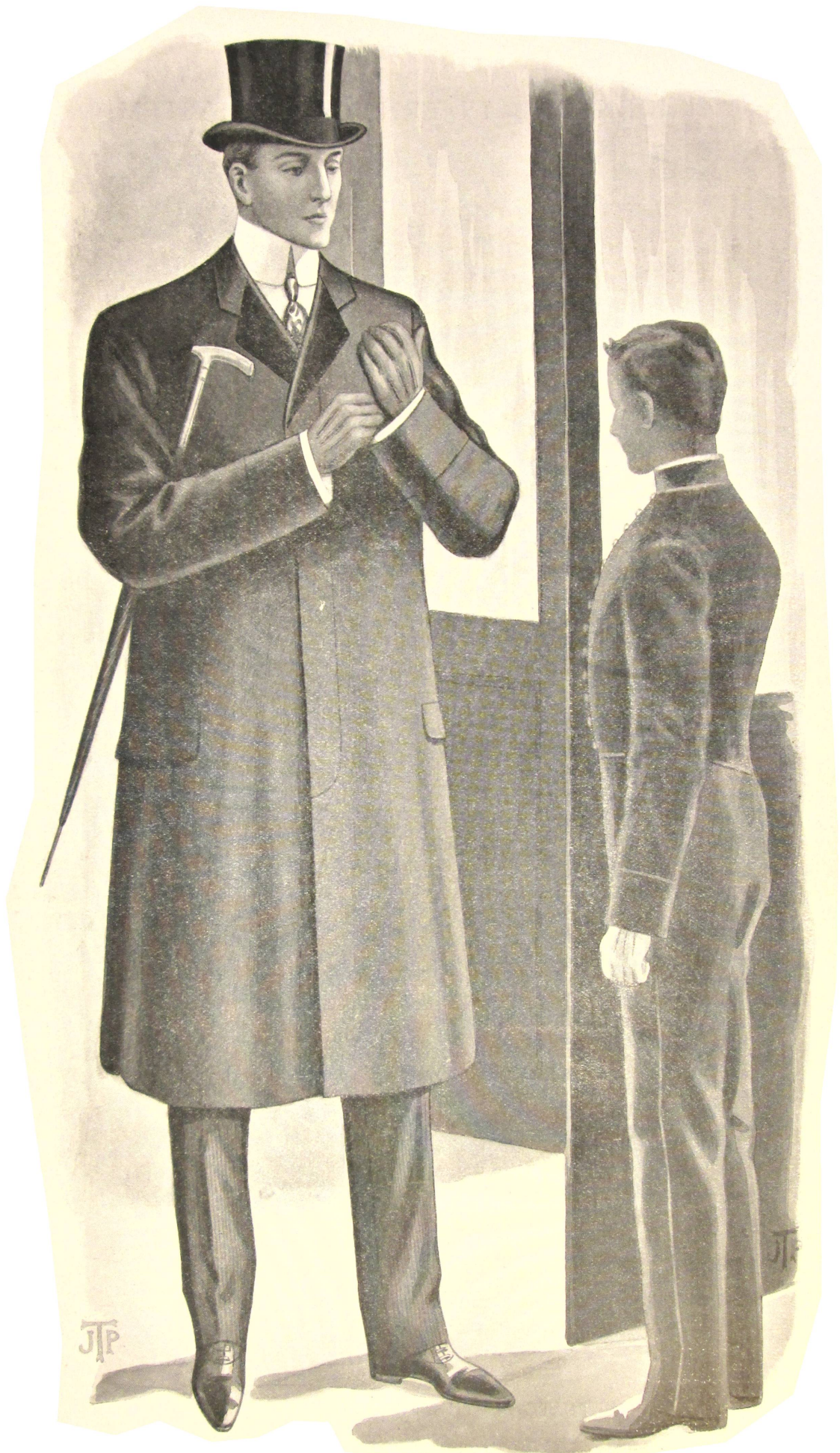


PLATE 25.—THE DRESS CHESTERFIELD STYLE.

[Basis of Cutting as shown on Plate 26.]

STYLE PARDESSUS DE THEATRE.

FRACKUEBERROCK MODE.

THE CHESTERFIELD OVERCOAT.

THE Chesterfield style of overcoat has in all its essential features long been a predominant one. From time to time its aspect is varied, principally by the degree of drapery allowed around the body, but its general details have been unaffected by change. For wear as a winter garment it is particularly appropriate, while for use as a summer wrap, or "dust coat" its outline is equally suitable.

In cutting such coats the first attention of the student should be devoted to the correct taking of the various measurements. There are many tailors—whose experience should have taught them better—who invariably take the breast and ordinary size measurements for such coats *over* the under coat, and it may incidentally be added, the breast pockets and their varied contents. This is a very thoughtless proceeding, for no cutter adopting such a plan would take the same measures alike three times in succession, even if the same undercoat were being measured over.

It is far preferable to take the breast and waist measures over the vest in the usual way, and then make such additional allowances for the size of the overcoat as circumstances may demand. The amount of size addition beyond the half breast measure that will be generally found sufficient is one inch. Thus: Half breast on vest, 18; size for overcoat, 19, &c., &c. The shoulder measures will be found most reliable when taken over the under coat, as their direction and dimensions are not influenced by any pockets or other obstructions.

Assuming a half breast measure as taken over the vest to be 18 inches, the width shoulder measure taken over the undercoat would—taken on a normal figure—be equal to such amount (18), plus one half (9). This for the size here selected for illustration would amount to 27 inches. In the "International System" two-thirds of this amount (18) is, in undercoats, taken to form what is termed the working "scale." For overcoats 1 inch is added to the scale, making in this case 19.

It may here be mentioned that in strictly normal figures the scale and the breast measures will be alike, so that of course the same outline would be produced should *either* of the quantities be selected for obtaining the necessary system divisions. In cases of disproportion, however, the use of the scale exercises a direct and logical influence upon the shape of the completed pattern.

In the systematic working of the overcoat method, the arrangements of the lines and divisions closely follow the construction of the three-seamers previously described. At the hips, however, apart from the necessary size increase, additional spring, or ease, is provided, and a like addition is made at the bottom of the side-seam of forepart. To ensure ease at the armhole—a very important feature in all classes of overcoats—the neck point is slightly advanced from point C to CC, and the scye point of front shoulder raised as from point L to

LL (see overcoat diagram). The front curve of the armhole is also slightly advanced beyond the location decided by the increased working scale. There are also changes in allowance beyond the front centre line of forepart, but as these are purely style distinctions they do not call for further explanation. A short V, taken out in a diagonal direction and intersecting the crease-row of turn, assists in producing the close fit at side of neck, which is so important in all styles of overgarments.

The fixing of the side pockets in correct positions is a detail that should not be overlooked. The majority of cutters in this respect depend upon their eye alone, while many leave the matter to the discretion of the workman. The writer, when employed as a sewing tailor, found that most workmen fixed the pockets, *in all cases*, 13 inches below the bottom of scye curve. Thus, the wearers of the garments, short or tall as they might have been, had all the same pocket depth, which, as the late Professor Euclid would say, was absurd. A reliable plan for fixing the pocket mouth in Chesterfields is to always make it 4 inches less than the length of the forearm seam of the sleeve, below the bottom curve of the armhole.

If an outside breast pocket be required, the opening should be marked in a slightly sloping direction from the forearm pitch of sleeve towards the front edge. This is a very good guide in all cases. Many workmen continue to fix breast pockets of all kinds always 9 inches below the "step" of neck curve, still another absurdity.

In making up, special attention should be given to securing a close crease row to collar and turns, combined with clean fitting shoulders. A properly inserted "bridle" and a judicious working out of the hollows of the front shoulder seam and scye, will greatly contribute to the obtaining of these effects.



THE CHESTERFIELD OVERCOAT.

—:O:—

MEASURES.

16 $\frac{1}{2}$, 18, 38, 7 $\frac{1}{4}$, 20 $\frac{1}{4}$, 30 $\frac{1}{2}$.

Breast on Vest ... 17	Width, S.M. 25 $\frac{1}{2}$... 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S. M. 26 $\frac{1}{2}$ = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	Note. — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under coat.
Seat on Trousers 18	
Size Addition ... 1	
Size as cut ... 19	

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16 $\frac{1}{2}$ inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. F from E, 1 $\frac{1}{4}$ inches.

O from I, and 3—2, half of F—E.

Curve line D to OF, and 3.

G from A, 1/6 scale less 1/2 inch (2 $\frac{1}{2}$).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

In the absence of shoulder measures make I from H a 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 $\frac{1}{2}$ inches (7 $\frac{1}{2}$).

M is squared down from L.

L to N, 2 inches.

W from M, 1/12 scale (1 $\frac{1}{2}$). LL from L, 1/2 in.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 $\frac{1}{2}$).

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/4 inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W. Q from F, 1/3 waist, plus 1/2 inch (5 $\frac{1}{2}$).

4 from 3, 1/3 seat measure, plus 1/2 inch (6 $\frac{1}{8}$).

Curve line, M, Q, and 4 to bottom.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U plus 1/4 (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S half waist plus 1/4 inch (8 $\frac{1}{4}$).

J from Z, 2 $\frac{1}{4}$ inches; NN to XX, 1 inch.

Curve front Mne XX, J, SS, 5 and BB.

Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus 2 $\frac{1}{2}$ inches (18 $\frac{1}{2}$).

Measure TT to Q, and take out from Q to Q', one third of such amount (1 $\frac{1}{2}$ inch). The remaining two-thirds (1 inch) is divided equally from point P at under arm "fish." Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 3 $\frac{1}{2}$ inches (22 $\frac{1}{2}$). 9 from 8, is 1/6 th of E—B.

Curve side seam as diagram. SSS from BB, 1/12 waist. JJ from J, 2 inches, 12 from SS, 2 inches.

PARDESSUS.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuel pour couper ...	48
Ceinture, sur le gilet ...	40 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuel pour couper ...	43
Bassin, sur le pantalon ...	47 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuel pour couper ...	50
Largeur de l'épaule ...	68 $\frac{1}{2}$
2/3 (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ donne l'échelle ...	48

Profondeur de l'emmanchure... 71

Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes, A, B, C.

D jusqu'à A, 1 $\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm. 2—E, 23 cm.

F jusqu'à E 3 cm.

O—I, et 3—2, 1 $\frac{1}{2}$ cm.

On dessine la ligne, D jusqu'à O.

G jusqu'à A, 1/6 échelle moins, 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.). GG jusqu'à G, 1 cm.

H jusqu'à A, 1/2 échelle 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).

On équivarrit la ligne I jusqu'à J.

K jusqu'à I, 1/3, échelle (16 cm.).

L jusqu'à K, 1/3, échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.). LL jusqu'à L, 1 $\frac{1}{4}$ cm.

On équivarrit la ligne L jusqu'à M.

N jusqu'à L, 5 cm.

W jusqu'à M 1/12 de échelle (4 cm.).

On courbe la couture de côté.

R jusqu'à O 2/3 de la mesure de échelle, 32 cm.

On équivarrit la ligne R jusqu'à S.

T jusqu'à K, 1 $\frac{1}{4}$ cm.

U jusqu'à T, 1/12 de échelle (4 cm.).

V jusqu'à T, 1/6 de échelle (8 cm.).

On dessine la ligne C jusqu'à V. C—CC, 1 cm.

Ensuite on dessine la ligne d'épaule CC jusqu'à LL.

Courbe LL, N et W. Q jusqu'à F, 1/3 ceinture, plus 1 $\frac{1}{4}$ cm.

4 jusqu'à 3, 1/3 bassin, plus 1 $\frac{1}{4}$ cm.

Courbe la ligne M, Q, et 4.

X jusqu'à CC même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1/2 de T—U, plus 1 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou CC, par N, N. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 $\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 $\frac{1}{2}$ cm.

On courbe la ligne ou devant, XX, J, SS, 5 et BB.

On mesure, F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6 $\frac{1}{2}$ (49).

Measure TT—Q, QQ jusqu'à Q, 1/3 TT—Q. 2/3 de la mesure TT—Q ligne P. Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 9 $\frac{1}{2}$ cm. (59 $\frac{1}{2}$).

JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.

SS sont 1/12 de ceinture en bas de la ligne 3 $\frac{1}{2}$. 9 jusqu'à 8, 1/6 de E—B.

ÜBERZIEHER.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Oberweite, auf der Weste ...	45 $\frac{1}{2}$
Ersetze für Überrock ...	2 $\frac{1}{2}$
	48
Unterweite, auf der Weste ...	40 $\frac{1}{2}$
Ersetze für Überrock ...	2 $\frac{1}{2}$
	43
Gesässmaass, auf die Hosen ...	47 $\frac{1}{2}$
Ersetze für Überrock ...	2 $\frac{1}{2}$
	50
Schulterweite, über den Rock	68 $\frac{1}{2}$
Zwei drittel (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ giebt skala ...	48
Schultertiefte, über den Rock ...	71

Zwei drittel Schulterweite (68 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der skala.

Ziehe linien, A, B, und B, C.

D von A, 1 $\frac{1}{4}$ cm.

E von D, tailllänge, 43 cm.

B von D, modenlänge, 96 cm. 2 von E, 23 cm.

F von E, 3 cm.

O von I, und 3—I, halbe F—E.

Ziehe linie D zu O, F, und 3.

G von A, 1/6 skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$).

GC von G, 1 cm.

H von A, halbes skala (24).

I von H, del ist die hälfte der difference zwischen der Schulterweite und Schultertiefte (1 $\frac{1}{4}$ cm.). K von I 1/3 skala (16).

L von K 1/3 skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).

LL von L, 1 $\frac{1}{4}$ cm.

M ist im Winkel gezogen von L.

Ziehe linie GG zu LL.

N von L, 5 cm.

W von M, 1/12 skala (4).

R von O, 2/3 skala (32).

S ist im Winkel gezogen von R.

T von R, 1 $\frac{1}{4}$ cm.

U von T, 1/12 skala (4).

V von T, 1/6 skala (8).

C ist von F, gezeichnet. CC von C, 1 cm.

Ziehe linie CC zu LL.

Kurve LL, N und W. Q von F, 1/3 unterweite, plus 1 $\frac{1}{4}$ cm.

4 von 3, 1/3 gesässmaass, plus 1 $\frac{1}{4}$ cm.

Kurve die linie, M, Q, und 4.

X von CC dasselbe als die schulter naht nach unten, minus 1 cm.

Y von U, halbes maas T—U (2), plus 1 cm. (3).

Kurve armloch und schulter naht.

Z von O das brustmaass (48).

Kurve hals CC, durch NN. C—NN, 1/6 skala.

SS von S, halbes taillmaass, plus 1 cm. (19 $\frac{1}{2}$ cm.).

J von Z, 6 cm., NN zu XX ist 2 $\frac{1}{2}$ cm.

Kurve brust linie, XX, J, SS, 5 und BB.

Mest F zu Q.

Setze dasselbe an zu SS, und mest zu TT halbe taillmaass, plus 6 cm. (49).

Mest TT—Q. QQ von Q ist 1/3 TT—Q. 2/3 mest von T' zu Q, ist herauß-genomen bei P. Mest linie 3—4 und 5—6, die

Gesässmaass plus 9 $\frac{1}{2}$ cm. (59 $\frac{1}{2}$).

JJ von J, 5 cm. 12 von SS, 5 cm.

SSS ist 1/12 taillmaass unten linie (3 $\frac{1}{2}$). 9 von 8 ist 1/6 E—B.

THORNTON'S INTERNATIONAL SYSTEM.

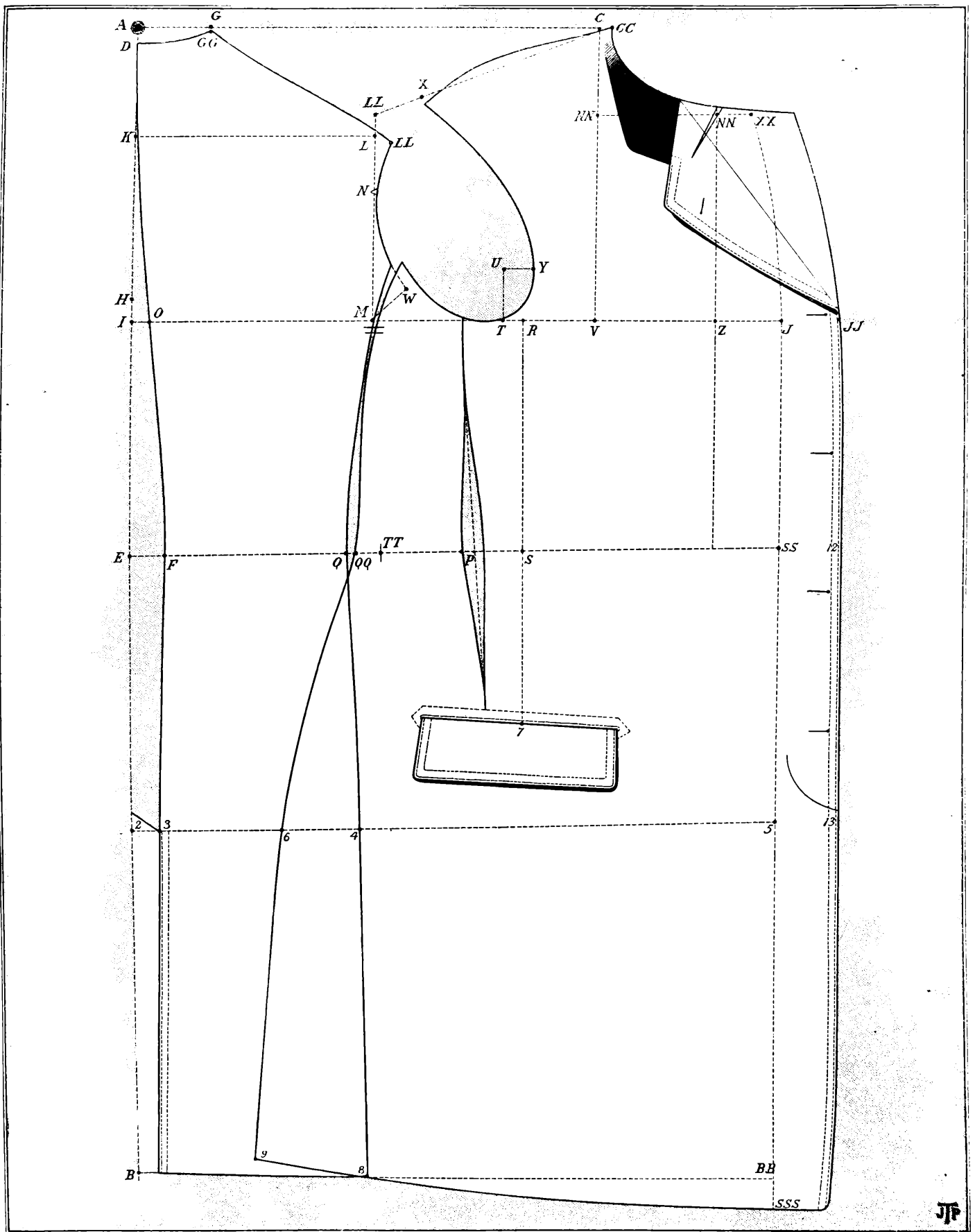




PLATE 27. CLOSE CHESTERFIELD STYLE.
FARDESSUS AJUSTÉ. ANLIEGENDER UEBERROCK

THE CLOSE-FITTING CHESTERFIELD.

Style Features.—This is a style of garment that during recent seasons has attained considerable popularity for both town and country wear. On a well-built figure its features are very attractive, and it is probable that it may develop into what may be termed a standard style.

The waist, at the back and sides, is perfectly close-fitting, while the fronts hang fairly easy from breast to bottom edge.

The materials considered most appropriate are those showing a well-pronounced pattern in either stripes or checks, or a combination of both. The fronts are generally finished in the single-breasted form, with either pointed or straight ends to the revers. In many cases the buttons are arranged to show at the front edge, although the fly-front style of finish predominates. The gauntlet style of cuff is a finish often introduced at the sleeve hands, and in the turn-up holes and buttons are now frequently inserted.

In these coats double stitching on the edges may be introduced very effectively, the width of which may run from $\frac{3}{8}$ to $\frac{1}{2}$ of an inch.

The positions of the pockets may vary according to taste, or the personal instructions of the wearer. They are sometimes inserted in the standard horizontal form, sometimes in a sloping direction, and occasionally in the straight or vertical direction. It may be added that this style of garment is frequently utilized as a Racing Coat, made from the standard covert coat materials.

The Cutting.—In the cutting of these garments the closeness of waist must be arranged by providing adequate suppression of the waist-line at both the side seams and under arm "fishes." The precise qualities are clearly shown in the "Instructions for Drafting" given on the next page, and by the diagram of the garment. It is not wise to over-suppress the waist at the side seam, as such a plan invariably produces the too familiar fulness at the top of the side seams that is one of the constant troubles of the inexperienced cutter. It is preferable to take out at least half of the surplus at the short under-arm seam, as shown on the diagram. Here the waist may be closely suppressed.

Below the waist-line all the seams are well run outwards to provide the drapery over the hips, which is one of the most pronounced features of the style. Towards the lower extremities of the seams they may be drawn by a perfectly straight line, as any introduction

of roundness or curving would destroy the free fall of the drapery, and thus destroy the effects that it is intended to produce.

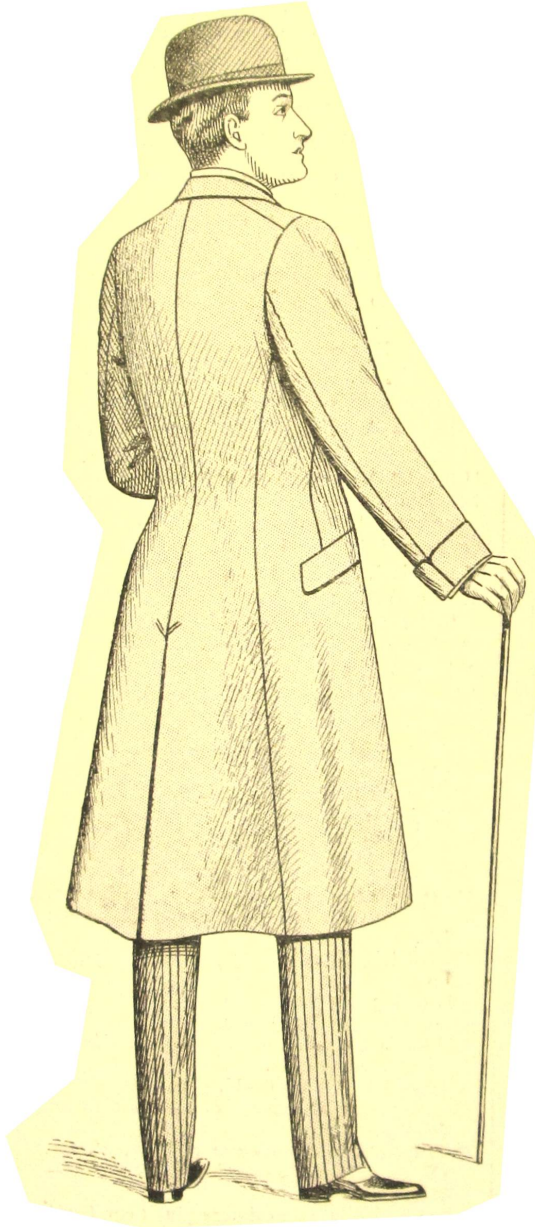
In an overcoat fitting as closely as the style here being considered, it is advisable to insure ample ease at the front curve of the armhole. The slight advancement of the front neck point, accompanied by a necessary raising of the scye point of the shoulders, greatly contributes to this result.

Of course the standard style of sleeve will require to be slightly altered to ensure a sufficiency of sleeve head, lacking which a contraction at the shoulder points would be inevitable; but the students of this system will experience no trouble in this direction, as the actual changes required are introduced by the self-varying systematic arrangement given for the production of sleeves. This arrangement adapts itself to all forms of scyes and shoulders.

The back closing seam in this style requires to be well suppressed at the waist-line, while its lower part can project outwards to assist in forming the required drapery.

Making Up.—In the working up of coats such as this all the points that are necessary to consider in the making up of any other style of close-fitting garments must be carefully considered. The cutting of the linings should correspond with the shape of the outer parts, and to ensure a clean-fitting waist they should not be deficient in length over all the hollows at the waist-line. Any neglect in this direction will impart a puckering appearance at the waist when the garment is finished, such as is likely to perplex the young cutter, who will probably commence extreme alterations to the seams instead of ripping up the linings to give the ease that is essential to a good fit. The insertion of a good "bridle" at the crease row of the turns, and all the practical features previously and fully described for other styles of overcoats, must

not be neglected, for it cannot be too frequently repeated in technical work such as this that the actual cutting of a garment, however correct it may be, is not sufficient to produce a successful garment if the proper treatment in making up is not judiciously introduced by an efficiently trained workman. But the cutter should be himself familiar with the required treatment, so that if necessary he may *instruct* the workman when instruction is required. In these days, alas! it is often required.



THE CLOSE-FITTING CHESTERFIELD.

MEASURES.

16 $\frac{1}{2}$, 18, 38, 7 $\frac{1}{2}$, 20 $\frac{1}{4}$, 30 $\frac{1}{2}$.

Breast on Vest ... 17	Width, S.M. 25 $\frac{1}{2}$ 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S.M. 26 $\frac{1}{2}$ = 1
Size Addition ... 1	in. excess.
Size as cut ... 16	<i>Note.</i> — In Overcoats
Seat on Trousers ... 18	usual measures must
Size Addition ... 1	be taken over the
Size as cut ... 19	Vest. The shoulder
	measures are taken
	over the under-coat.

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1/2 in, E from D waist length, 16 $\frac{1}{2}$ in.
 B from D, fashion length, 38 in. 2 from E, 9 in. F from E, 1 $\frac{1}{4}$ in.
 O from I, half of F—E.
 Curve line D to OF and bottom.
 G from A, 1/6 scale less 1/2 in. (2 $\frac{1}{2}$).
 H from A, 1/2 scale measure (9).
 I from H, half difference between "width" and "depth" measures (1/2 in.).
 In the absence of shoulder measures make I from H a 1/2 in.
 Square line I towards J. K from I, 1/3 scale (6).
 L from K, 1/3 scale plus 1 $\frac{1}{2}$ in. (7 $\frac{1}{2}$).
 M is squared down from L.
 L to N, 2 in.
 W from M, 1/12 scale (1 $\frac{1}{2}$). LL from L, 1/2 in.
 R from O, 2/3 scale (12).
 S is squared down from R.
 T from R is 1/2 in. U from T, 1/12 scale (1 $\frac{1}{2}$).
 V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/4 in.
 Draw front shoulder seam, CC—LL.
 Curve LL, N, and W. Q from F, 1/3 waist, 4 from 3, 1/3 seat measure, plus 1/2 in. (6 $\frac{3}{4}$).
 Curve line, M, Q, and 4 to bottom.
 X from CC, 1/4 in. less than back seam.
 Y from U, one half of T—U plus 1/4 (1).
 Curve scye and shoulder seams.
 Z from O, the breast measure (18).
 Curve neck CC through NN. C to NN, 1/6 scale.
 SS from S half waist plus 1/4 in. (8 $\frac{1}{4}$).
 J from Z, 2 $\frac{1}{4}$ in.; NN to XX, 1 in.
 Curve front line XX, J, SS, 5 and BB.
 Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus 2 $\frac{1}{2}$ in. (18 $\frac{1}{2}$).
 Measure TT to Q, and take out from Q to QQ one half of such amount. The remaining half is divided equally from point P at under arm "fish." 6 from 4 is 3 in.
 Curve side seam as diagram. SSS from BB, 1/12 waist. JJ from J, 2 in. 12 from SS, 2 in.

PARDESSUS À TAILLE

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Poitrine, sur le gilet ... 45 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$
 Grandeur actuelle pour couper 48
 Ceinture, sur le gilet ... 40 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$
 Grandeur actuelle pour couper 43
 Bassin, sur le pantalon ... 47 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$
 Grandeur actuelle pour couper 50
 Largeur de l'épaule ... 68 $\frac{1}{2}$
 2/3 (45 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ donne l'échelle 48
 Profondeur de l'emmanchure ... 71
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On trace les lignes A, B, C.
 D jusqu'à A, 1 $\frac{1}{4}$ cm.
 E jusqu'à D taille 43 cm.
 B jusqu'à D taille à la mode 96 cm. 2—E, 23 cm.
 F jusqu'à E, 3 cm.
 O—I, 1 $\frac{1}{2}$ cm.
 On trace la ligne D jusqu'à O—F.
 G jusqu'à A, 1/6 échelle moins 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.). GG jusqu'à G, 1 cm.
 H jusqu'à A, 1/2 échelle, 24 cm.
 I jusqu'à H est une demie différence entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).
 On équivarrit la ligne I jusqu'à J.
 K jusqu'à I, 1/3 échelle (16 cm.).
 L jusqu'à K, 1/3 échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.). LL jusqu'à L, 1 $\frac{1}{4}$ cm.
 On équivarrit la ligne L jusqu'à M.
 N jusqu'à L, 5 cm.
 W jusqu'à M, 1/12 d'échelle (4 cm.).
 On courbe la couture de côté.
 R jusqu'à O 2/3 de la mesure de échelle, 32 cm.
 On équivarrit la ligne R jusqu'à S.
 T jusqu'à R, 1 $\frac{1}{4}$ cm.
 U jusqu'à T, 1/12 d'échelle (4 cm.).
 V jusqu'à T, 1/6 d'échelle (8 cm.).
 On trace la ligne C jusqu'à V. C—CC, 1 cm.
 Ensuite on trace la ligne d'épaule CC jusqu'à LL.
 Courbe LL, N, et W. Q jusqu'à F, 1/3 ceinture.
 4 jusqu'à 3, 1/3 bassin, plus 1 $\frac{1}{4}$ cm.
 Courbe la ligne M, Q, et 4.
 X jusqu'à CC même comme la ligne d'épaule au dos, moins 1 cm.
 Y jusqu'à U, 1/2 de T—U, plus 1 cm.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure poitrine, 48 cm.
 On courbe aussi le cou CC, par N, N. C—NN, 1/6 échelle.
 SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 $\frac{1}{2}$ cm.) en tout.
 J jusqu'à Z, 6 cm.
 NN jusqu'à XX, 2 $\frac{1}{2}$ cm.
 On courbe la ligne au devant, XX, J, SS, 5 et BB.
 On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6 $\frac{1}{2}$ (49).
 Mesure TT—Q. QQ jusqu'à Q, 1/2 TT—Q P a même QQ—Q. 6 jusqu'à 4, 7 cm.
 JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.
 SSS sont 1/12 de ceinture en bas de la ligne 3 $\frac{1}{2}$. 9 jusqu'à 8, 1/6 de E—B.

UEBERZIEHER MIT TALGE.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Oberweite, auf der Weste ... 45 $\frac{1}{2}$
 Ersetze für Ueberrock ... 2 $\frac{1}{2}$ 48
 Unterweite, auf der Weste ... 40 $\frac{1}{2}$
 Ersetze für Ueberrock ... 2 $\frac{1}{2}$ 43
 Gesässmaass, auf die Hosen ... 47 $\frac{1}{2}$
 Ersetze für Ueberrock ... 2 $\frac{1}{2}$ 50
 Schulterweite, über den Rock 68 $\frac{1}{2}$
 Zwei Drittel (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$, giebt 48
 Skala ... 2 $\frac{1}{2}$
 Schultertiefe, über den Rock ... 71
 Zwei Drittel Schulterweite (68 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ cm., giebt die Skala (48).
 Die meisten Punkte werden gefunden durch Verteilung der Skala.
 Ziehe Linien, A, B, und B, C.
 D von A, 1 $\frac{1}{4}$ cm.
 E von D, Taillenlänge, 43 cm.
 B von D, Modenlänge, 96 cm. 2 von E 23 cm.
 F von E, 3 cm.
 O von I, und 3—I, halbe F—E.
 Ziehe Linie D zu O, F, und 3.
 G von A, 1/6 Skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$).
 GC von G, 1 cm.
 H von A, halbes Skala (24).
 I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 $\frac{1}{4}$ cm.). K von I, 1/3 Skala (16).
 L von K, 1/3 Skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).
 LL von L, 1 $\frac{1}{4}$ cm.
 M ist im Winkel gezogen von L.
 Ziehe Linie GG zu LL.
 N von L, 5 cm.
 W von M, 1/12 Skala (4).
 R von O, 2/3 Skala (32).
 S ist im Winkel gezogen von R,
 T von R, 1 $\frac{1}{4}$ cm.
 U von T, 1/12 Skala (4).
 V von T, 1/6 Skala (8).
 C ist von N gezeichnet. CC von C, 1 cm.
 Ziehe Linie CC zu LL.
 Kurve LL, N, und W. Q von F, 1/3 Unterweite.
 4 von 3, 1/3 Gesässmaass, plus 1 $\frac{1}{4}$ cm.
 Kurve die Linie, M, Q, und 4.
 X von CC dasselbe als die Schulternaht nach unten, minus 1 cm.
 Y von U, halbes Maass T—U (2), plus 1 cm. (3).
 Kurve Armloch und Schulternaht.
 Z von O, das Brustmaass (48).
 Kurve Hals CC durch NN. C—NN, 1/6 Skala.
 SS von S, halbes Taillemaass, plus 1 cm. (19 $\frac{1}{2}$ cm.).
 J von Z, 6 cm.; NN zu XX ist 2 $\frac{1}{2}$ cm.
 Kurve Brustlinie, XX, J, SS, 5 und BB.
 Mest F zu Q.
 Setze dasselbe an zu SS, und mest zu TT halbe Taillemaass, plus 6 cm. (49).
 Mest TT—Q. QQ von Q ist 1/2. TT—Q. 1/2 mest von TT zu Q ist herausgenommen bei P. 6 von 4 ist 7 cm.
 JJ von J, 5 cm. 12 von SS, 5 cm.
 SSS ist 1/12 Taillemaass unter Linie (3 $\frac{1}{2}$). 9 von 8 ist 1/6 E—B.

THORNTON'S INTERNATIONAL SYSTEM.

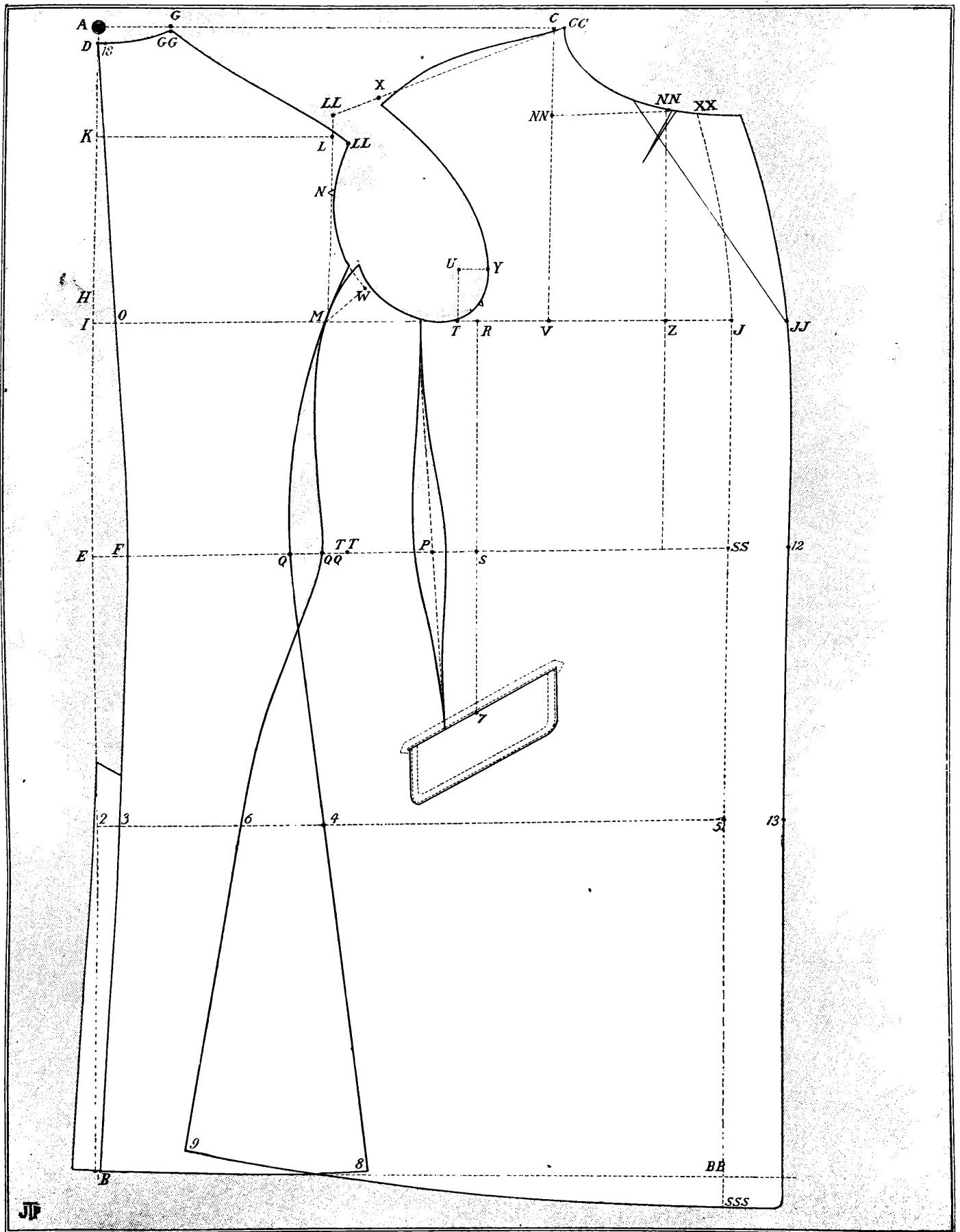


PLATE 28.—CLOSE-FITTING CHESTERFIELD.

PARDESSUS AJUSTÉ.

ANLIEGENDER ÜBERROCK.



PLATE 29.—"SAC" OVERCOAT STYLES.
 PARDESSUS SACQUE. WEITER ÜBERROCK.

THE "SAC" OVERCOAT.

THE style of overcoat popularly known as the "Sac" is one that of late years has been predominant. Like several other fashions of the day it is a revival of a form that—introduced a considerable time ago—was for many years in entire disuse. In the late fifties the "sac" style of over-garments was universally worn. The earliest recollections of the writer enshrine the aspect presented by the exquisites of that time arrayed in their loose and rather short overcoats, loud-patterned double-breasted waistcoats, tight fitting shepherd plaid trousers, and hats of the stove-pipe variety. The old files of our trade journals issued at the time contain many diagrams illustrating the special features of such coats, and there is no doubt that our fathers of the trade were very successful in their production.

As time went on, however, the generous dimensions of the loose style of overcoat were gradually curtailed until a style was evolved almost as close fitting as what is sometimes termed—a body coat. To produce this form demanded a style of cut dissimilar in some respects from that found correct in the looser garments, while the methods of making up also called for variation.

This close-fitting style of overcoats remained in fashion for many years—most of our middle aged cutters were reared upon them—and when some few years ago the looser style was again revived, the greatest difficulty was experienced in securing good results.

The differences of opinion amongst tailors as to the changes most desirable to make, the frequency and acrimony of the discussions at the chalking-boards of the various foremen tailors' societies upon essential and sometimes non-essential points are amusing to recall. A numerous and assertive school of cutters asserted that the principal change required was a local increase at the back closing seam, and a slight filling up at the side seams. Others maintained that the greatest increase was required at the side seams, and that the ordinary run of the back closing seam called for a reduction from the blade line downwards. Many cutters shortened the back balance from bottom of scye line upwards to ensure (as they thought) a clean hanging back, while others again *lengthened* the back balance with a similar object. Of course, the neck point of the forepart was, as in all such discussions, a pivot of contention. Some cutters advanced,

or "straightened" it, while others receded, or "crookened" it. It was, indeed, several years before anything like uniformity of working was agreed upon, and just about this time the popularity bestowed upon the garment began to show signs of subsiding. The closer-fitting styles again came to the front, and as cutting, like history, repeats itself, the younger generation of tailors were faced by fresh difficulties.

But the loose or "sac" style of overcoat dies hard, and it is perfectly safe to predict that for many years

to come its outline will continue as the basis for the many special styles most appropriate to it. This being so, it is imperative that the cutter should have at his disposal a practical method embodying the features that experience has proved to be necessary, and such a method, it is submitted, is shown by the diagram described on the following page.

The various details correspond in most respects with those considered in the drafting of the close-fitting Chesterfield. In the arrangement of the back closing seam and in production of the side seams of back and forepart there are, however, changes that will be manifest during the process of drafting, and these changes are introduced to secure that graceful fall of drapery which is the distinguishing feature of all such garments.

In making up this style of coat particular attention should be directed to the drawing in of the back scye curves, and the judicious fulling in at the scye points of the back shoulder seams. In connection with this treatment the front curve of scye and the hollows of the front shoulder seams should be well worked out under the iron.

The collar should be worked up with plenty of spring provided at the leaf edge, and this ease should be infused by the actual cutting of the collar. To depend for such effect upon the straining out of the leaf edge under the iron is a great mistake. This is particularly the case when a velvet outside collar is required, as every tailor knows that it is impossible to stretch out the velvet to an amount corresponding with the straining out of the cloth under collar. The production of a perfect fitting collar is so important a feature in an overcoat that the hints here given will not be considered unnecessary by anyone who thoroughly understands the exacting business of garment fitting.



THE "SAC" OVERCOAT.

MEASURES.

16 $\frac{1}{2}$, 18, 38, 7 $\frac{1}{4}$, 20 $\frac{1}{4}$, 30 $\frac{1}{2}$.

Breast on Vest ... 17	Width, S. M. 25 $\frac{1}{2}$ 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S. M. 26 $\frac{1}{2}$ = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	Note. — In Overcoats
Seat on Trousers 18	usual measures must
Size Addition ... 1	be taken over the
Size as cut ... 19	Vest. The shoulder
	measures are taken
	over the under coat.

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16 $\frac{1}{2}$ inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. 18 from D, 1/4 inch.

Draw line from 18 through E to bottom.

G from A, 1/6 scale less 1/2 inch (2 $\frac{1}{2}$).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1 $\frac{1}{2}$ inch).

In the absence of shoulder measures make I from H a 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 $\frac{1}{2}$ inches (7 $\frac{1}{2}$).

M is squared down from L. Continue to point 15.

16 from 15, 1 inch.

17 from 15, 1 inch.

L to N, 2 inches.

W from M, 1/12 scale (1 $\frac{1}{2}$). 14 is midway between M—W. Draw side seams from 14 through 17 and 16, and straight to bottom.

LL from L, 1/2 in.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 $\frac{1}{4}$).

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/4 inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U plus 1/4 (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S half waist plus 1/4 inch (8 $\frac{1}{4}$).

J from Z, 2 $\frac{1}{4}$ inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

SSS from BB, 1/12 waist. JJ from J, 2 inches, 12 from SS, 2 inches.

PARDESSUS SAC.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		48
Ceinture, sur le gilet ...	40 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		43
Bassin, sur le pantalon ...	47 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		50
Largeur de l'épaule ...	68 $\frac{1}{2}$	
2/3 (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ donne l'échelle ...		48
Profondeur de l'emmanchure ...		71
Tous les points sont trouves par les divisions de l'échelle ci-dessus (48).		
On trace les lignes, A, B, C.		
D jusqu'a A, 1 $\frac{1}{4}$ cm.		
E jusqu'a D taille, 43 cm.		
B jusqu'a D taille à la mode, 96 cm. 2—E, 23 cm.		
18 jusqu'a D, 1 cm.		
Trace ligne 18, vers E, a bas.		
G jusqu'a A, 1/6 échelle moins, 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.). GG jusqu'a G, 1 cm.		
H jusqu'a A, 1/2 échelle 24 cm.		
I jusqu'a H, est une demie difference entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).		
On équareit la ligne I jusqu'a J.		
K jusqu'a I, 1/3, échelle (16 cm.).		
L jusqu'a K, 1/3, échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.). LL jusqu'a L, 1 $\frac{1}{4}$ cm.		
On équareit la ligne L jusqu'a M. Continué a 15.		
16 jusqu'a 15, 2 $\frac{1}{2}$ cm.		
17 jusqu'a 15, 2 $\frac{1}{2}$ cm.		
N jusqu'a L, 5 cm.		
W jusqu'a M 1/12 de échelle (4 cm.). 14 est le centre de M et W.		
Trace couture de 14 jusqu'a 17 et 16 en bas.		
On trace la couture de côté.		
R jusqu'a O 2/3 de la mesure de échelle, 32 cm.		
On équareit la ligne R jusqu'a S.		
T jusqu'a R, 1 $\frac{1}{4}$ cm.		
U jusqu'a T, 1/12 de échelle (4 cm.).		
V jusqu'a T, 1/6 de échelle (8 cm.).		
On dessine la ligne C jusqu'a V. C—CC, 1 c.m.		
Ensuite on dessine la ligne d'épaule CC jusqu'a LL.		
Courbe LL, N et W.		
X jusqu'a CC est le même comme la ligne d'épaule au dos, moins 1 cm.		
Y jusqu'a U, 1/2 de T—U, plus 1 cm.		
On trace l'emmanchure et les coutures des épaules.		
Z jusqu'a O de la mesure de poitrine, 48 cm.		
On trace l'encolure CC, par N, N. C—NN, 1/6 échelle.		
SS jusqu'a S, 1/2 de ceinture plus 1 cm. (22 $\frac{1}{2}$ cm.) en tout.		
J jusqu'a Z, 6 cm.		
NN jusqu'a XX, 2 $\frac{1}{2}$ cm.		
On trace la ligne du devant, XX, J, SS, 5 et BB.		
JJ jusqu'a J, 5 cm. 12 jusqu'a SS, 5 cm.		
SSS sont 1/12 de ceinture en bas de la ligne 3 $\frac{1}{4}$. 9 jusqu'a 8, 1/6 de E—B.		

UEBERZIEHER.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Oberweite, auf der Weste ...	45 $\frac{1}{2}$	
Ersetze fur Ueberrock ...	2 $\frac{1}{2}$	
		48
Unterweite, auf der Weste ...	40 $\frac{1}{2}$	
Ersetze fur Ueberrock ...	2 $\frac{1}{2}$	
		43
Gesässmaass, auf die Hosen ...	47 $\frac{1}{2}$	
Ersetze fur Ueberrock ...	2 $\frac{1}{2}$	
		50
Schulterweite, über den Rock	68 $\frac{1}{2}$	
Zwei drittel (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ giebt skala ...		48
Schultertiefe, über den Rock ...		71
Zwei drittel Schulterweite (68 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ cm. giebt die "Skala" (48).		
Die meisten Punkte werden gefunden durch Verteilung der skala.		
Ziehe linien, A, B, und B, C.		
D von A, 1 $\frac{1}{4}$ cm.		
E von D, taillänge, 43 cm.		
B von D, modenlänge, 96 cm. 2 von E, 23 cm.		
18 von D, 1 cm.		
G von A, 1/6 skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$).		
GC von G, 1 cm.		
H von A, halbes skala (24).		
I von H, del ist die hälfte der difference zwischen der Schulterweite und Schultertiefe (1 $\frac{1}{4}$ cm.). K von I 1/3 skala (16).		
L von K 1/3 skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).		
LL von L, 1 $\frac{1}{4}$ cm.		
M und 15, ist im Winkel gezogen von L.		
16 von 15, 2 $\frac{1}{2}$ cm.		
17 von 15, 2 $\frac{1}{2}$ cm.		
Ziehe linie GG zu LL.		
N von L, 5 cm.		
W von M, 1/12 skala (4). 14 is in der mite zwischen M und W. Ziehe linie von 14 zu 17 und 16.		
R von O, 2/3 skala (32).		
S ist im Winkel gezogen von R.		
T von R, 1 $\frac{1}{4}$ cm.		
U von T, 1/12 skala (4).		
V von T, 1/6 skala (8).		
C ist von V, gezeichnet. CC von C, 1 cm.		
Ziehe linie CC zu LL.		
Kurve LL, N und W.		
X von CC dasselbe als die schulter naht nachunten, minus 1 cm.		
Y von U, halbes maas T—U (2), plus 1 cm. (3).		
Kurve armloch und schulter naht.		
Z von O das brustmass (48).		
Kurve hals CC, durch NN. C—NN, 1/6 skala.		
SS von S, halbes taillmaas, plus 1 cm. (19 $\frac{1}{2}$ cm.).		
J von Z, 6 cm., NN zu XX ist 2 $\frac{1}{2}$ cm.		
Kurve brust linie, XX, J, SS, 5 und BB.		
JJ von J, 5 cm. 12 von SS, 5 cm.		
SSS ist 1/12 taillmaas unten linie (3 $\frac{1}{4}$).		
9 von 8 ist 1/6 E—B.		

THORNTON'S INTERNATIONAL SYSTEM.

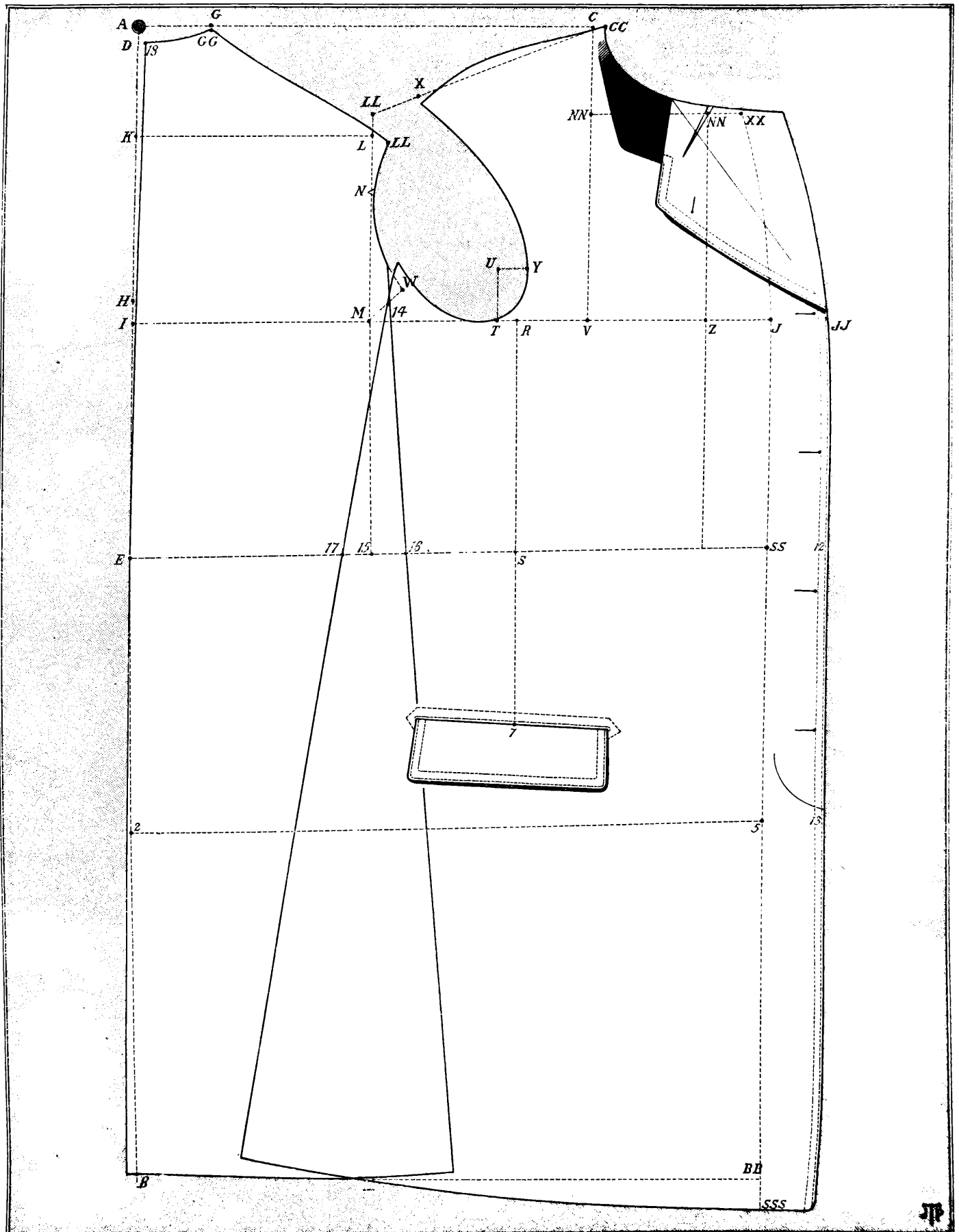


PLATE 30.—THE "SAC" OVERCOAT.

PARDESSUS SACQUE.

WEITER ÜBERROCK.

THE DOUBLE-BREASTED "SAC" OVERCOAT.

MEASURES.

16 $\frac{1}{2}$, 18, 38, 7 $\frac{1}{4}$, 20 $\frac{1}{4}$, 30 $\frac{1}{2}$.

Breast on Vest ... 17	Width, S.M. 25 $\frac{1}{2}$... 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S. M. 26 $\frac{1}{4}$ = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	Note. — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.
Seat on Trousers 18	
Size Addition ... 1	
Size as cut ... 19	

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1 $\frac{1}{2}$ inch, E from D waist length, 16 $\frac{1}{2}$ inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. 18 from D, 1 $\frac{1}{4}$ inch.

Draw line from 18 through E to bottom.

G from A, 1 $\frac{1}{6}$ scale less 1 $\frac{1}{2}$ inch (2 $\frac{1}{2}$).

II from A, 1 $\frac{1}{2}$ scale measure (9).

I from H, half difference between "width" and "depth" measures (1 $\frac{1}{2}$ inch).

In the absence of shoulder measures make I from H a 1 $\frac{1}{2}$ inch.

Square line I towards J. K from I, 1 $\frac{1}{3}$ scale (6).

L from K, 1 $\frac{1}{3}$ scale plus 1 $\frac{1}{2}$ inches (7 $\frac{1}{2}$).

M is squared down from L. Continue to point 15.

16 from 15, 1 inch.

17 from 15, 1 inch.

L to N, 2 inches.

W from M, 1 $\frac{1}{12}$ scale (1 $\frac{1}{2}$). 14 is midway between M—W. Draw side seams from 14 through 17 and 16, and straight to bottom.

LL from L, 1 $\frac{1}{2}$ in.

R from O, 2 $\frac{1}{3}$ scale (12).

S is squared down from R.

T from R is 1 $\frac{1}{2}$ inch. U from T, 1 $\frac{1}{12}$ scale (1 $\frac{1}{2}$).

V from T, 1 $\frac{1}{6}$ scale (3). C is squared up from V. CC from C, 1 $\frac{1}{4}$ inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W.

X from CC, 1 $\frac{1}{4}$ inch less than back seam.

Y from U, one half of T—U plus 1 $\frac{1}{4}$ (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1 $\frac{1}{6}$ scale.

SS from S half waist plus 1 $\frac{1}{4}$ inch (8 $\frac{1}{4}$).

J from Z, 2 $\frac{1}{4}$ inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

SSS from BB, 1 $\frac{1}{12}$ waist. JJ from J, 4 inches, 12 from SS, 4 inches. 8 from BB, 3 $\frac{3}{4}$ inches.

PARDESSUS SAC.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		48
Ceinture, sur le gilet ...	40 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		43
Bassin, sur le pantalon ...	47 $\frac{1}{2}$	
Agrandissement pour pardessus	2 $\frac{1}{2}$	
Grandeur actuel pour couper ...		50
Largeur de l'épaule ...	68 $\frac{1}{2}$	
2/3 (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ donne l'échelle ...		48
Profondeur de l'emmanchure ...		71
Tous les points sont trouves par les divisions de l'échelle ci-dessus (48).		
On trace les lignes, A, B, C.		
D jusqu'a A, 1 $\frac{1}{4}$ cm.		
E jusqu'a D taille, 43 cm.		
B jusqu'a D taille à la mode, 96 cm. 2—E, 23 cm.		
18 jusqu'a D, 1 cm.		
Trace ligne 18, vers E, a bas.		
G jusqu'a A, 1 $\frac{1}{6}$ échelle moins, 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.). GG jusqu'a G, 1 cm.		
H jusqu'a A, 1 $\frac{1}{2}$ échelle 24 cm.		
I jusqu'a H, est une demie difference entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).		
On équivarrit la ligne I jusqu'a J.		
K jusqu'a I, 1 $\frac{1}{3}$, échelle (16 cm.).		
L jusqu'a K, 1 $\frac{1}{3}$, échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.). LL jusqu'a L, 1 $\frac{1}{4}$ cm.		
On équivarrit la ligne L jusqu'a M. Continué a 15.		
16 jusqu'a 15, 2 $\frac{1}{2}$ cm.		
17 jusqu'a 15, 2 $\frac{1}{2}$ cm.		
N jusqu'a L, 5 cm.		
W jusqu'a M 1 $\frac{1}{12}$ de échelle (4 cm.). 14 est le centre de M et W.		
Trace couture de 14 jusqu'a 17 et 16 en bas.		
On trace la couture de côté.		
R jusqu'a O 2 $\frac{1}{3}$ de la mesure de échelle, 32 cm.		
On équivarrit la ligne R jusqu'a S.		
T jusqu'a R, 1 $\frac{1}{4}$ cm.		
U jusqu'a T, 1 $\frac{1}{12}$ de échelle (4 cm.).		
V jusqu'a T, 1 $\frac{1}{6}$ de échelle (8 cm.).		
On trace la ligne C jusqu'a V. C—CC, 1 cm.		
Ensuite on trace la ligne d'épaule CC jusqu'a LL.		
Trace LL, N et W.		
X jusqu'a CC est le même comme la ligne d'épaule au dos, moins 1 cm.		
Y jusqu'a U, 1 $\frac{1}{2}$ de T—U, plus 1 cm.		
On trace l'emmanchure et les coutures des épaules.		
Z jusqu'a O de la mesure de poitrine, 48 cm.		
On trace l'encolure CC, par N, N. C—NN, 1 $\frac{1}{6}$ échelle.		
SS jusqu'a S, 1 $\frac{1}{2}$ de ceinture plus 1 cm. (22 $\frac{1}{2}$ cm.) en tout.		
J jusqu'a Z, 6 cm.		
NN jusqu'a XX, 2 $\frac{1}{2}$ cm.		
On trace la ligne du devant, XX, J, SS, 5 et BB.		
JJ jusqu'a J, 10 cm. 12 jusqu'a SS, 10 cm.		
SSS sont 1 $\frac{1}{12}$ de ceinture en bas de la ligne 3 $\frac{1}{2}$.		

UEBERZIEHER.

43, 46 $\frac{3}{4}$, 96, 19, 52, 79.

Oberweite, auf der Weste ...	45 $\frac{1}{2}$	
Vergrosserung für Ueberrock ...	2 $\frac{1}{2}$	
		48
Unterweite, auf der Weste ...	40 $\frac{1}{2}$	
Vergrosserung für Ueberrock ...	2 $\frac{1}{2}$	
		43
Gesässmaass, auf die Hosen ...	47 $\frac{1}{2}$	
Vergrosserung für Ueberrock ...	2 $\frac{1}{2}$	
		50
Schulterweite, über den Rock	68 $\frac{1}{2}$	
Zwei Drittel (45 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ giebt skala ...		48
Schultertiefe, über den Rock ...		71
Zwei drittel Schulterweite (68 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ cm. giebt die "Skala" (48).		
Die meisten Punkte werden gefunden durch Verteilung der Skala.		
Ziehe Linien, A, B, und B, C.		
D von A, 1 $\frac{1}{4}$ cm.		
E von D, Taillelänge, 43 cm.		
B von D, Modenlänge, 96 cm. 2 von E, 23 cm.		
18 von D, 1 cm.		
G von A, 1 $\frac{1}{6}$ Skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$).		
GC von G, 1 cm.		
H von A, halbe Skala (24).		
I von H, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 $\frac{1}{4}$ cm.). K von I 1 $\frac{1}{3}$ Skala (16).		
L von K 1 $\frac{1}{3}$ Skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).		
LL von L, 1 $\frac{1}{4}$ cm.		
M und 15, ist im Winkel gezogen von L.		
16 von 15, 2 $\frac{1}{2}$ cm.		
17 von 15, 2 $\frac{1}{2}$ cm.		
Ziehe Linie GG zu LL.		
N von L, 5 cm.		
W von M, 1 $\frac{1}{12}$ Skala (4). 14 ist die Mitte zwischen M und W. Ziehe Linie von 14 zu 17 und 16.		
R von O, 2 $\frac{1}{3}$ Skala (32).		
S ist im Winkel gezogen von R.		
T von R, 1 $\frac{1}{4}$ cm.		
U von T, 1 $\frac{1}{12}$ Skala (4).		
V von T, 1 $\frac{1}{6}$ Skala (8).		
C ist von V gezeichnet. CC von C, 1 cm.		
Ziehe Linie CC zu LL.		
Kurve LL, N und W.		
X von CC dasselbe als die Schulternahnt nach herten, minus 1 cm.		
Y von U, halbes Maas T—U (2), plus 1 cm. (3).		
Kurve Armloch und Schulternahnt.		
Z von O das Brustmaas (48).		
Kurve Hals CC, durch NN. C—NN, 1 $\frac{1}{6}$ Skala.		
SS von S, halbes Taillemaas, plus 1 cm. (19 $\frac{1}{2}$ cm.).		
J von Z, 6 cm., NN zu XX ist 2 $\frac{1}{2}$ cm.		
Kurve Brustlinie, XX, J, SS, 5 und BB.		
JJ von J, 5 cm. 12 von SS, 5 cm.		
SSS ist 1 $\frac{1}{12}$ Taillemaas unter Linie (3 $\frac{1}{2}$)		

THORNTON'S INTERNATIONAL SYSTEM.

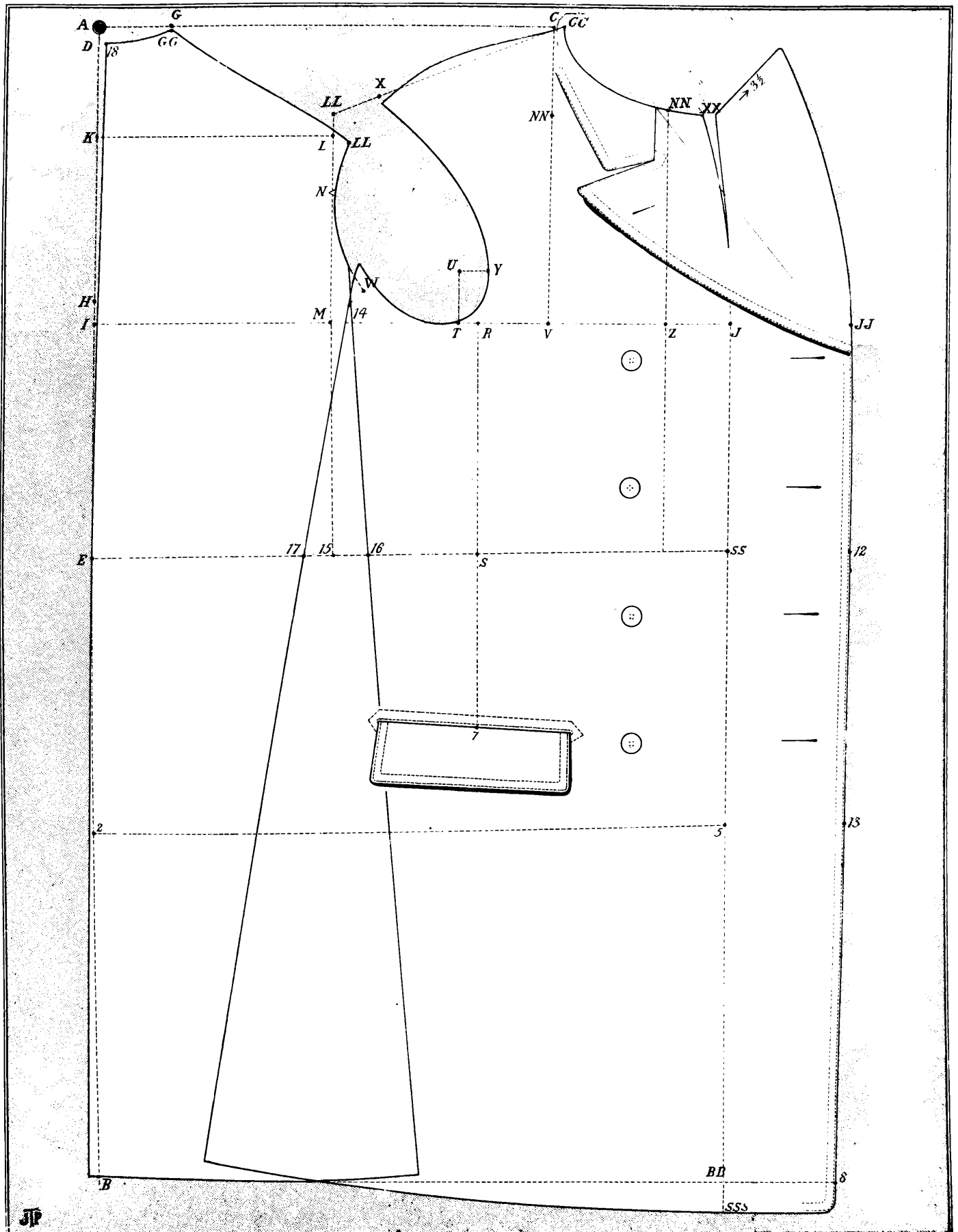


PLATE 31.—THE DOUBLE-BREADED "SAC" OVERCOAT.
 PARDESSUS SACQUE CROISÉ. WEITER ZWEIREIHIGER ÜBERROCK.



PLATE 32.—THORNTON INVERNESS STYLE.
THORNTON "MACFARLANE." THORNTON "HAVELOCK."

THE THORNTON INVERNESS.

THE origin of this standard style garment embodies a story that is unique in the technical literature of the trade. During the last twenty years there is not even one European or American trade journal that has not published diagrams and illustrations of the style, and the future investigator of the literary morality of our trade press will smile on finding that not once during the twenty years alluded to has the author ever been accorded the credit of his invention. The outline of the garment—which is its essential feature—has been unscrupulously pirated, and the introduction of a few different construction lines have been relied upon to constitute claims for originality. The system makers during the same period have taken their cue from the tactics of the trade journalists. They also have unblushingly confiscated the outline, and by the introduction of their own lines of construction have felt justified in issuing the garment to the trade as their very own.

In several cases even the average foreman tailor has laid claims to originating the style, and, encouraged by *interested journalists*, has even publicly asserted his claim to it. Of these the most remarkable was the late Mr. John Walsh, one of the oldest trade friends of the author. This was a gentleman of a peculiarly ingenious and inventive turn of mind, who devoted the spare moments during many years of his life to the introduction of novelties, ranging from the concoction of permanent hair dyes to the construction of light-houses. About thirty years ago he induced quite a number of the fathers of the Metropolitan Foremen Tailors' Society to test his hair stain upon their venerable locks. The disastrous results will never be forgotten in the traditions of that Association.

A little later a London daily paper offered a valuable prize for the best means of establishing communication between a ship and the shore, and Mr. Walsh was one of the most eager (though, alas! unsuccessful) competitors. He then turned his mind to perfecting improvements in oil and gas lighting, and for many months wasted his time upon the construction of a combined gridiron and toasting fork. By this time his constant and close application to the details of his many inventions, combined with the troubles inseparable from the duties of a foreman tailor, had made inroads upon his intellect, and his mind gave way. His all-absorbing passion, however, manifested itself by inducing him to

make claims to the origin of any invention brought under his notice. And thus, when one day the "Thornton Inverness" was alluded to in his presence, he claimed to have produced it some years previously. At this time the garment was booming, and its designer was doing a brisk business in supplying tailors with patterns of it. As a result, it was impossible to allow the claims of Mr. Walsh to go unrefuted, and at several meetings of

the Metropolitan Society the author encountered Mr. Walsh, and (not then conversant with that gentleman's state of mind) showed the absurdity of the claim in so explicit a way that unanimous resolutions were passed upholding the author's right to the design. The future trade historian may be interested to learn that Mr. Walsh's next claim was for the invention of Sir Thomas Lipton's racing yacht, *Shamrock II*. He made public application to a London magistrate asking (unavailingly) for a summons against the popular sportsman, who, he maintained, had utilised the Walsh designs in shipbuilding. Later still he commenced legal proceedings against a wealthy glass manufacturer, and in a letter to Mr. Thornton asked to receive his support in obtaining a loan from the Metropolitan Society funds, which he would repay, with 50 per cent. interest, out of the £10,000 damages that he was certain to secure. Shortly afterwards he entirely broke down and died.

In his normal state an unassuming and kindly man, of intellectual powers beyond the average, he became in his weakness merely a tool in the hands of unscrupulous men. This is the first time that the explanation of Mr. Walsh's claim to the "Thornton Inverness" has been reluctantly disclosed. But the history of the garment would be incomplete without it. In the brief space at disposal, the facts connected with the introduction of the garment may be summarised as

follows: Designed by J. P. Thornton in 1880; shown at the City of London Society in 1882; exhibited in a lecture by the designer at the Metropolitan Society in 1884. Mr. John Walsh, who, several years later claimed the cape, was actually the man it was fitted upon at this meeting. Published in the *West End Gazette*, March, 1885. The author has, through the medium of the trade press, offered a reward of £50 to any tailor who can discover publication prior to the above well-recorded dates. The reward has never been claimed.



THE "THORNTON" INVERNESS.

MEASURES.

16 1/2, 38, cape (from nape to hand) 30.

Breast on Vest ... 17	Width, S.M. 25 1/2	17
Size Addition ... 1	Size Addition ...	1
Size as cut ... 18	Scale as used ...	18
Waist on Vest ... 15	Depth, S.M. 26 1/2 =	1
Size Addition ... 1	inch excess.	
Size as cut ... 16	<i>Note.</i> — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the undercoat.	
Seat on Trousers 18		
Size Addition ... 1		
Size as Cut ... 19		

The front of cape is not intended to fasten in this style.

BACK. Draw lines AB and AC.

D from A, 1/2 inch, E from D waist length, 16 1/2 inches.

B from D, fashion length, 38 inches. 18 from D, 1/4 inch.

Draw line from 18 through E to bottom.

G from A, 1/6 scale less 1/2 inch (2 1/2).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

In the absence of shoulder measures make I from H a 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 1/2 inch (7 1/2).

M is squared down from L. Continue to point 15, and onwards to bottom.

16 from 15, 2 inches; 3 from 16, 1 inch.

Square 3 and 4 from S.

LL from L, 2 inches. Curve shoulder seam.

FOREPART. R from I, 2/3 scale plus 3/4 inch.

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12. Y from U, 1/12.

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/2 inch.

LLL from L, 2 inches. N from LLL, 1/2 inch.

Draw front shoulder seam, CC—LLL.

W from M, 1/12.

Curve N, W, R, Y.

Z from I, the breast measure (18) plus 3/4 (18 3/4).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S, half waist plus 1/4 inch (8 1/4).

J from Z, 2 1/4 inches; NN to XX, 1 inch.

Curve front line XX, J, SS, and BBB.

SSS from BB 1/12 waist. JJ from J, 1 1/2 inch; 12 from SS, 1 1/2 inch; 8 from BB, 1 1/4 inch.

WING. X from CC, 1/2 inch less than back shoulder seam.

Continue line CC—X through point I; point is made 5 to length measure.

Curve outline as diagram.

"THORNTON" PELERINE.

43, 96, Pelerine, 79.

Poitrine, sur le gilet ...	45 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuelle pour couper		48
Ceinture, sur le gilet ...	40 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuelle pour couper		43
Bassin, sur le pantalon ...	47 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuelle pour couper		50
Largeur de l'épaule ...	68 1/2	
2/3 (45 1/2), plus 2 1/2 donne l'échelle...		48

Profondeur de l'emmanchure... 71

Tous les points sont trouves par les divisions de l'échelle ci-dessus (48).

On trace les lignes, A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm.

18 jusqu'à D, 1 cm.

Trace ligne 18, vers E, à bas.

G jusqu'à A, 1/6 échelle, moins 1 1/4 cm. (6 3/4 cm.). GG jusqu'à G.

H jusqu'à A, 1/2 échelle 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 1/4 cm.).

On équerre la ligne I jusqu'à J.

K jusqu'à I, 1/3, échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.).

On équerre la ligne L jusqu'à M. Continue à 15.

16 jusqu'à 15, 5 cm., 3 jusqu'à 16, 2 1/2 cm.

LL jusqu'à L, 5 cm. Jusqu'à S, trace 3—4.

R jusqu'à I 2/3 de la mesure de l'échelle, plus 2 cm. (34 cm.).

On équerre la ligne R jusqu'à S.

T jusqu'à R, 1/4 cm. U jusqu'à T, et Y—U, 1/12.

V jusqu'à T, 1/6 de échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 1/4 cm. LLL jusqu'à L, 5 cm.

Ensuite on trace la ligne d'épaule CC jusqu'à LLL.

W jusqu'à M, 1/12 échelle.

Trace N, W, R, Y.

Z jusqu'à I de la mesure de poitrine, plus 2 cm., 50 cm.

On trace l'encolure CC, par N, N. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 1/2 cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 1/2 cm.

On trace la ligne du devant, XX, J, SS et BBB.

JJ jusqu'à J, 4 cm. 12 jusqu'à SS, 4 cm.

SSS sont 1/12 de ceinture en bas de la ligne (3 1/2).

PÉLERINE. X jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 1/4 cm.

Trace ligne CC—X. Continue à I.

5 à la mesure.

"THORNTON" HAVELOCK.

43, 96, Havelock, 79.

Oberweite, auf der Weste ...	45 1/2	
Vergrößerung für Ueberrock	2 1/2	
		48
Unterweite, auf der Weste ...	40 1/2	
Vergrößerung für Ueberrock	2 1/2	
		43
Gesässmaass, auf die Hosen ...	47 1/2	
Vergrößerung für Ueberrock ...	2 1/2	
		50
Schulterweite, über den Rock	68 1/2	
Zwei Drittel (45 1/2), plus 2 1/2 giebt		
Skala ...		48
Schultertiefe, über den Rock ...		71

Zwei Drittel Schulterweite (68 1/2), plus 2 1/2 cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1 1/4 cm.

E von D, Taillelänge, 43 cm.

B von D, Modenlänge, 96 cm.

18 von D, 1 cm.

G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6 3/4).

GC von G, 1 cm.

II von A, halbes Skala (24).

I von II, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.) K von I, 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3 3/4 (19 3/4).

LL von L, 5 cm.

M und 15, ist im Winkel gezogen von L.

16 von 15, 5 cm. 3 von 16, 2 1/2 cm.

R von I, 2/3 Skala plus 2 cm. (34).

S ist im Winkel gezogen von R.

T von R, 1/4 cm. U von T, und Y—U, 1/12.

V von T, 1/6 Skala (8).

C ist von V, gezeichnet. CC von C, 1 1/4 cm.

LLL von L, 5 cm.

Ziehe Linie CC zu LLL.

W von M, 1/12 Skala.

Kurve N, W, R, Y.

Z von I das Brustmaas plus 2 cm. (50).

Kurve Hals CC, durch NN. C—NN, 1/6 Skala.

SS von S, halbes Taillemaas, plus 1 cm. (22 1/2 cm.).

J von Z, 6 cm., NN zu XX ist 2 1/2 cm.

Kurve Brustlinie, XX, J, SS und BB.

JJ von J, 4 cm. 12 von SS, 4 cm.

SSS ist 1/12 Taillemaas unter Linie (3 1/2).

FLÜGEL. X von CC, dasselbe als die Schulternaht nach unten minus 1 1/4 cm.

Ziehe Linie CC—X und I.

5 als Maasgenommen.

THORNTON'S INTERNATIONAL SYSTEM.

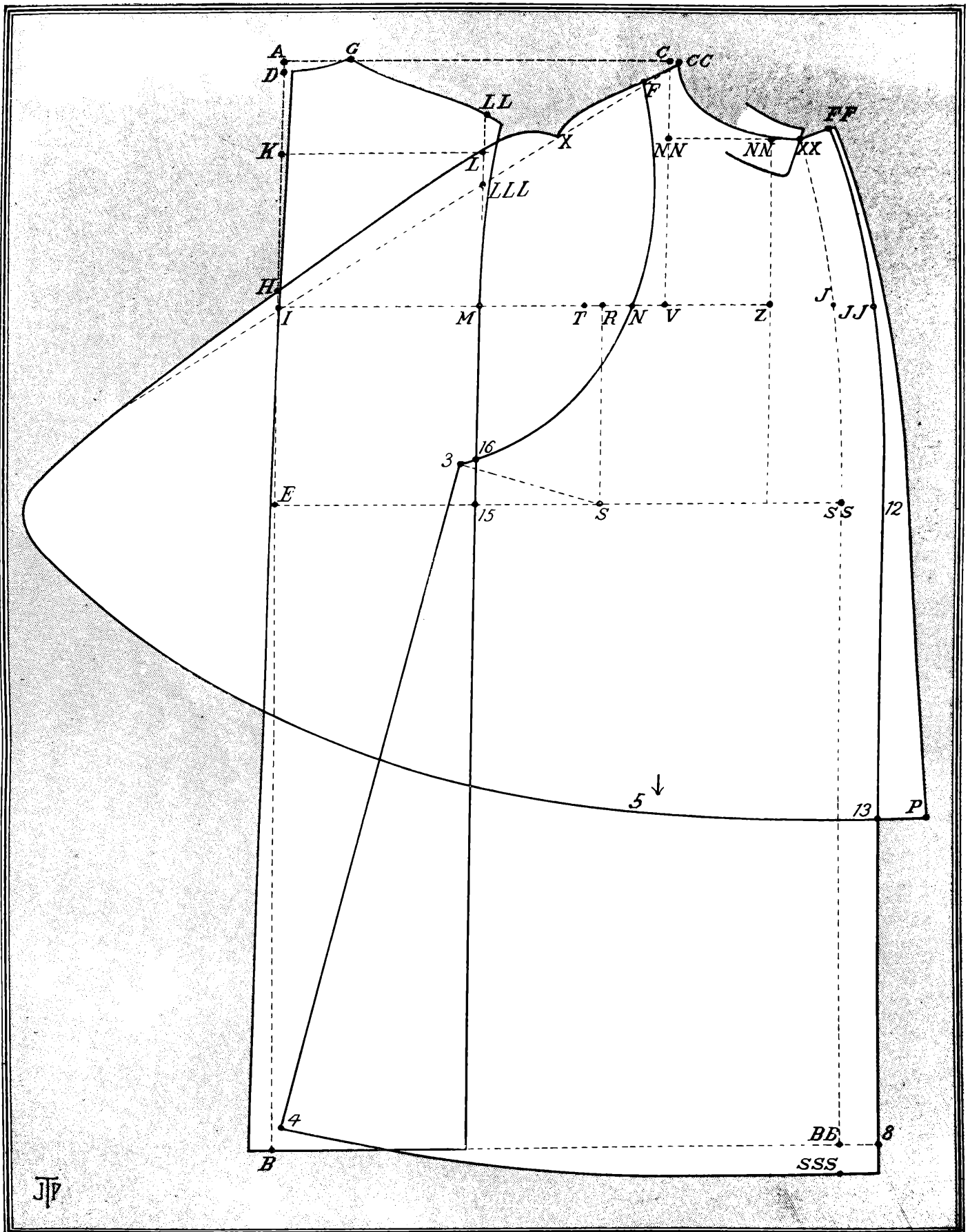


PLATE 33.—THE THORNTON INVERNESS.

THORNTON "MACFARLANE."

THORNTON "HAVELOCK."

THE "THORNTON" SLEEVED INVERNESS.

MEASURES.

16 $\frac{1}{2}$, 38, cape (from nape to hand) 30.

Breast on Vest ... 17	Width, S.M. 25 $\frac{1}{2}$ 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S.M. 26 $\frac{1}{2}$ = 1
Size Addition ... 1	in. excess.
Size as cut ... 16	Note. — In Overcoat's usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.
Seat on Trousers 18	
Size Addition ... 1	
Size as cut ... 19	

Pointed lapel. The front of cape is not intended to fasten in this style.

BACK. Draw lines A B and A C.

D from A, 1 $\frac{1}{2}$ inch, E from D waist length, 16 $\frac{1}{2}$ in.

B from D, fashion length, 38 in. 18 from D, 1 $\frac{1}{4}$ in.

Draw line from 18 through E to bottom.

G from A, 1-6 scale less 1 $\frac{1}{2}$ in. (2 $\frac{1}{2}$).

H from A, 1-2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1 $\frac{1}{2}$ in.).

In the absence of shoulder measures make I from H 1 $\frac{1}{2}$ in.

Square line I towards J. K from I, 1 $\frac{1}{3}$ scale (6).

L from K, 1 $\frac{1}{3}$ scale plus 1 $\frac{1}{2}$ in. (7 $\frac{1}{2}$).

M is squared down from L. Continue to point 15, and onwards to bottom.

16 from 15, 2 in.; 3 from 16, 1 in.

Square 3 and 4 from S.

LL from L 2 in. Curve shoulder seam.

FOREPART, R from I, 2 $\frac{1}{3}$ scale plus 3 $\frac{1}{4}$ in.

S is squared down from R.

T from R is 1 $\frac{1}{2}$ in. U from T, 1 $\frac{1}{12}$ in.; Y from U, 1 $\frac{1}{12}$ in.

V from T, 1 $\frac{1}{6}$ scale (3). C is squared up from V. CC from C, 1 $\frac{1}{2}$ in.

LLL from L, 2 in. N from LLL, 1 $\frac{1}{2}$ in.

Draw front shoulder seam, CC—LLL.

W from M, 1 $\frac{1}{12}$.

Curve N, W, R, Y.

Z from I, the breast measure (18) plus 3 $\frac{1}{4}$ (18 $\frac{3}{4}$).

Curve neck CC through NN. C to NN, 1 $\frac{1}{6}$ scale.

SS from S, half waist plus 1 $\frac{1}{4}$ in. (8 $\frac{1}{4}$).

J from Z, 2 $\frac{1}{4}$ in.; NN to XX, 1 in.

Curve front line XX, J, SS, and BBB.

SSS from BB, 1 $\frac{1}{12}$ waist. JJ from J, 1 $\frac{1}{2}$ in.; 12 from SS, 1 $\frac{1}{2}$ in.; 8 from BB, 1 $\frac{1}{4}$ in.

WING. X from CC, 1 $\frac{1}{2}$ in. less than back shoulder seam.

Continue line CC—X through point I.

Point is made 5 to length measure.

Curve outline as diagram.

"THORNTON" PARDESSUS.

AVEC MANCHES.

43, 96, Pèlerine 79.

Poitrine, sur le gilet ...	45 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	48
Ceinture, sur le gilet ...	40 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	43
Bassin, sur le pantalon ...	47 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	50
Largeur de l'épaule ...	58 $\frac{1}{2}$
2/3 (45 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ donne l'échelle	48
Profondeur de l'emmanchure...	71

Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

On trace les lignes A, B, C.

D jusqu'à A, 1 $\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm.

18 jusqu'à D, 1 cm.

Trace ligne 18, vers E, à bas.

G jusqu'à A, 1/6 échelle, moins 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.); GG jusqu'à G.

II jusqu'à A, 1/2 échelle (24 cm.).

I jusqu'à II est une demie différence entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).

On élargit la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.).

On élargit la ligne L jusqu'à M. Continue à 15.

16 jusqu'à 15, 5 cm.; 3 jusqu'à 16, 2 $\frac{1}{2}$ cm.

LL jusqu'à L, 5 cm. Jusqu'à S, trace 3—4.

R jusqu'à I, 2/3 de la mesure de l'échelle, plus 2 cm. (34 cm.).

On élargit la ligne R jusqu'à S.

T jusqu'à R, 1 $\frac{1}{4}$ cm.; U jusqu'à T, et Y—U 1/12.

V jusqu'à T, 1/6 échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 $\frac{1}{4}$ cm. LLL jusqu'à L, 5 cm.

Ensuite on trace la ligne d'épaule CC jusqu'à LLL.

W jusqu'à M, 1/12 échelle.

Trace N, W, R, Y.

Z jusqu'à Z de la mesure de poitrine, plus 2 cm., 50 cm.

On trace l'encolure CC par N, N. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 $\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 $\frac{1}{2}$ cm.

On trace la ligne du devant XX, J, SS, et BBB.

JJ jusqu'à J, 4 cm. 12 jusqu'à SS, 4 cm.

SSS sont 1/12 de ceinture en bas de la ligne (3 $\frac{1}{2}$).

PÈLERINE. X jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 $\frac{1}{4}$ cm.

Trace ligne CC—X. Continue à I.

5 à la mesure.

"THORNTON" UEBERZIEHER.

MIT ÄRMEL.

43, 96, 79.

Oberweite, auf der Weste ...	45 $\frac{1}{2}$
Vergrößerung für Ueberrock...	2 $\frac{1}{2}$
	48
Unterweite, auf der Weste ...	40 $\frac{1}{2}$
Vergrößerung für Ueberrock...	2 $\frac{1}{2}$
	43
Gesässmaass, auf die Hosen ...	47 $\frac{1}{2}$
Vergrößerung für Ueberrock...	2 $\frac{1}{2}$
	50
Schulterweite, über den Rock	68 $\frac{1}{2}$
Zwei Drittel (45 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ giebt	
Skala ...	48
Schultertiefe, über den Rock	71

Zwei Drittel Schulterweite (68 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ cm. giebt die Skala (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, 1 $\frac{1}{4}$ cm.

E von D, Tailllänge, 43 cm.

B von D, Modenlänge, 96 cm.

18 von D, 1 cm.

G von A, 1/6 Skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$);

GC von G, 1 cm.

H von A, halbe Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 $\frac{1}{4}$ cm.). K von I, 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).

LL von L, 5 cm.

M und 15 ist im Winkel gezogen von L.

16 von 15, 5 cm. 3 von 16, 2 $\frac{1}{2}$ cm.

R von I, 2/3 Skala plus 2 cm. (34).

S ist im Winkel gezogen von R.

T von R, 1 $\frac{1}{4}$ cm.; U von T, und Y—U, 1/12 Skala.

V von T, 1/6 Skala (8).

C ist von V gezeichnet. CC von C, 1 $\frac{1}{4}$ cm.

LLL von L, 5 cm.

Ziehe Linie CC zu LLL.

W von M, 1/12 Skala

Kurve N, W, R, Y.

Z von I das Brustmaass plus 2 cm. (50).

Kurve Hals CC, durch NN. C—NN, 1/6 Skala.

SS von S, halbes Taillemaass, plus 1 cm. (22 $\frac{1}{2}$ cm.)

J von Z, 6 cm. NN zu XX ist 2 $\frac{1}{2}$ cm.

Kurve Brustlinie XX, J, SS, und BB.

JJ von J, 4 cm. 12 von SS, 4 cm.

SSS ist 1/12 Taillemaass unter Linie (3 $\frac{1}{2}$).

CAPE. X von CC, dasselbe als die Schulter-naht nach unten minus 1 $\frac{1}{4}$ cm.

Ziehe Linie CC—X und I.

5 als Maassnehmen.

THORNTON'S INTERNATIONAL SYSTEM.

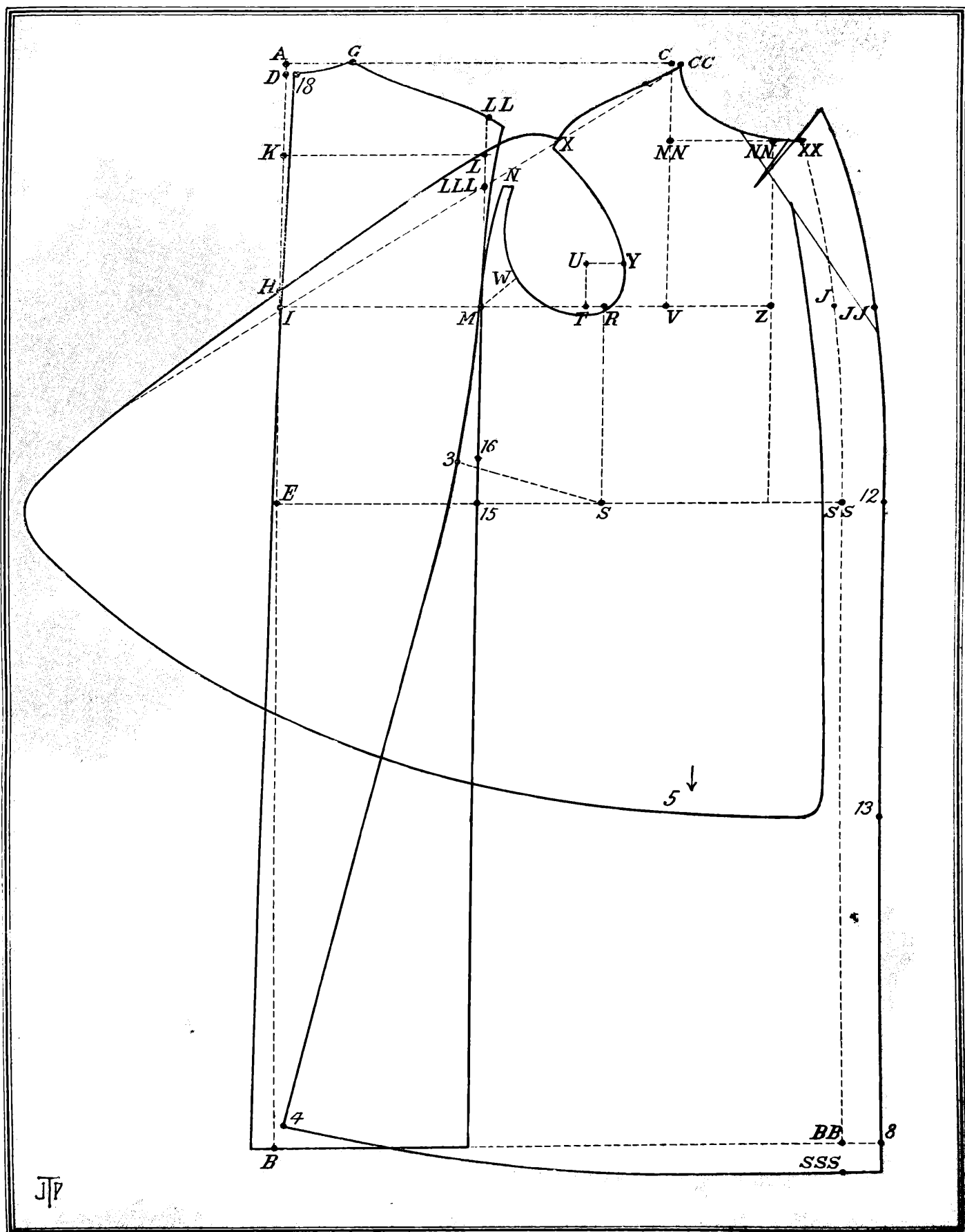


PLATE 34.—THE THORNTON SLEEVED INVERNESS.

THORNTON "MACFARLANE" AUX MANCHES.

THORNTON "HAELOCK" MIT ÄRMEL.



PLATE 35.—RACING COAT STYLES.

PARDESSUS PALETOT.

RENNENÜBERROCK.

THE RACING COAT.

THERE is a style of coat that some few seasons ago was in almost universal wear as an over-garment. It was generally described as a Racing Coat, although, like many other fashionable forms of coat, it had several other names. Of these the "Paletot" and the "Newmarket" were most familiar. Its most pronounced feature was a back as close fitting as a frock overcoat, combined with an easy fitting "Chesterfield" shaped front. These coats are still made, more particularly by tailors doing a "sporting" business, and thus a clear description of their features should be at the command of the young cutter, who, in these competitive times, is expected to satisfactorily execute any style of garment that may be required.

The features distinguishing the Racing Coat are, as above stated, a close-fitting back and a straight-hanging front. The back is finished without a centre closing seam, to secure which arrangement the changes described in the "Instructions for Drafting" must be introduced. The left-hand back pleat of the skirt must be made up in the ordinary frock coat form, being turned in and fastened down upon the side line of the back skirt. At the right-hand side the arrangement of the pleat is different, as the pleat line of the skirt must be turned in and fastened down upon a "false" or under back skirt. This consists of a separate slip of cloth the length of the skirt pleat, with about one inch added (to catch the hip tacks). It should be about 6 in. wide from top to bottom. The loose, or outer, edge of this under back skirt is turned in level with the pleat line of the left skirt. The outside back skirt is, at its right-hand side seam, turned in to meet the edge of the skirt pleat. As thus fixed the opening provided for ease in walking, sitting, &c., is protected by the under back skirt, so that it is impossible for the trousers to show through the back opening. It is well that this should be mentioned here, as, when the style was revived a few years ago, it was quite a common experience to encounter gentlemen wearing such coats which had been finished without any under skirts at all. As a consequence, with every stride in their walk there was a corresponding exposure of the back closing seam of their trousers, an inno-

vation that conduced to the amusement of the boy in the street, whose remarks regarding the new style were "unfit for publication."

The fronts of the Racing Coat may be finished in either the single or double-breasted form. In the majority of cases the single-breasted style is preferred. A small "peak" at the step of the turn is a detail very frequently introduced, as it makes a distinction from the ordinary step collar form of the standard Chesterfield overcoat.

The pockets used to be always inserted in a semi-circular or "crescent" shape, but of late seasons a diagonal direction (see diagram, p. 211, December, 1907) is considered more correct. The vertical pocket finished with a "welt" is also often selected by the wearers of this style of coat.

The sleeves invariably produced for this form of garment are finished with the now very familiar turn back, or "gauntlet" cuffs. These should be at least 3 in. deep and lined with cloth.

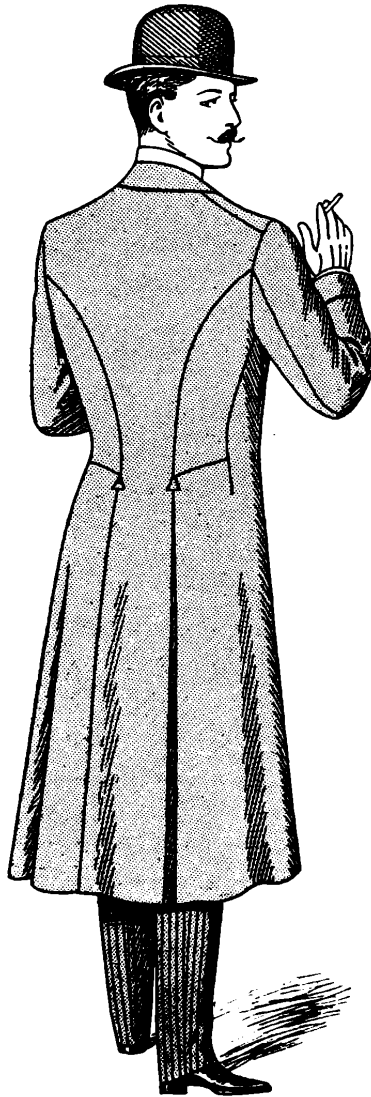
Various styles of Racing Coats are produced by slight changes in the cutting.

The Paletot Style.—In this form a side body similar in shape to the side body of a frock overcoat is introduced. The line of the waist seam finishes at the bottom angle of the side body seam. This is the style suggested by the diagram. In this case care should be taken that the linings are cut the same shape as the outer parts, as if such a requirement be overlooked there will inevitably be contraction and wrinkles at the side of the back waist when the garment is finished.

The Close Plain Back Style.—In this style the separate side body is omitted, but the cut or "fish" from the

bottom of the scye to the opening of the pocket must be taken out and suppressed to the same extent as though the side body were being produced. The seam across the back waist from "fish" to back tack is omitted, and the side seam curved in a continuous line from the top of the scye curve to the bottom of the pleat line.

The Newmarket Style.—In this arrangement the waist seam is carried across to the front edge of the forepart, and large flaps and slanting pockets are introduced about 6 in. below the waist seam.



THE RACING COAT, OR "PALETOT."

—:O:—

MEASURES.

16 ¹ / ₂ , 18 ¹ / ₂ , 43, 7 ¹ / ₄ , 20 ¹ / ₄ , 30 ¹ / ₂ .	
Breast on Vest ... 17	Width, S.M. 25 ¹ / ₂ 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18

Waist on Vest ... 15	Depth, S.M. 26 ¹ / ₂ = 1
Size Addition ... 1	inch excess.

Size as cut ... 16	Note. — In Overcoat's usual measures must be taken over the Vest. The shoulder measures are taken over the undercoat.
Seat on Trousers 18	
Size Addition ... 1	

Size as Cut ... 19

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

The neck is finished with a pointed turn. Flaps and pockets are generally inserted in a slanting direction.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16¹/₂ inches.

B from D, fashion length, 18¹/₂ inches. BB from D, the full length, 43 inches. F from E, 1 inch.

AA from D, 1/4 inch, 5 from BB 1/2 inch.

Draw line AA to F, and F to 5.

G from A, 1/6 scale less 1/2 inch (2¹/₂).

H from A, 1/12 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

Square line I towards J.

K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1¹/₂ inch (7¹/₂).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2¹/₂ inches.

P from O, 1/4 scale, (4¹/₂).

Q from F, 1/6 breast and curve side seam

R from O, 2/3 scale.

S is squared down from R.

T from R is 1/2 inch.

U from T, 1/12 scale (1¹/₂).

Y from U, one half of T—U (3/4).

V from T, 1/6 scale (3).

C is squared up from V.

CC from C, 1/4 inch. NN from C, 1/6

scale (3).

LL from L, 1/2 inch.

Draw front shoulder seam, CC—LL.

W from M, 1/12 scale (1¹/₂).

X from CC, same as back shoulder seam.

Curve scye and shoulder seams.

Z from O, the breast measure (18).

Curve neck CC through XX. From XX to

NN, 1 inch.

SS from S, half waist plus 1/2 inch (8¹/₂).

J from Z, 2¹/₂ inches.

Curve front line XX, J—SS.

QQ from Q, 1/12 scale (1¹/₂).

MM from P, 1/4 breast (4¹/₂).

TT from QQ, 1/4 waist (4).

3 is 1/2 inch below line B.

Measure F to Q, and QQ to TT. This totals 7 inches; place this amount at SS and measure out to EE, the waist measure plus 2 inches (18).

SSS is 1/12 waist plus 1/4 inch below line, BBB.

JJ and 12, are 2 inches from J and SS.

SKIRT.

2 from S, 1/6 seat measure, plus 1 inch; square 2, 3, 4, and make length to measure; 3 to FF, 1¹/₂ inches. Complete curves as diagram.

PARDESSUS FANTAISIE.

43, 48, 109, 19, 52, 79.

Poitrine, sur le gilet ...	45 ¹ / ₂	
Agrandissement pour pardessus	2 ¹ / ₂	
Grandeur actuel pour couper...		48
Ceinture, sur le gilet ...	40 ¹ / ₂	
Agrandissement pour pardessus	2 ¹ / ₂	
Grandeur actuel pour couper...		43
Bassin, sur le pantalon ...	47 ¹ / ₂	
Agrandissement pour pardessus	2 ¹ / ₂	
Grandeur actuel pour couper...		50
Largeur de l'épaule ...	68 ¹ / ₂	
2/3 (45 ¹ / ₂), plus 2 ¹ / ₂ donne l'échelle...		48

Profondeur de l'emmanchure... 71

Tous les points sont trouves par les divisions de l'échelle ci-dessus (48).

On trace les lignes, A, B, C.

D jusqu'a A, 1¹/₄ cm.

E jusqu'a D taille, 43 cm.

B jusqu'a D taille à la mode, 48 cm. Continué jusqu'a à BB.

F jusqu'a E, 2¹/₂ cm. AA jusqu'a D, 1 cm. 5 jusqu'a BB, 1¹/₄ cm.

On trace la ligne, AA jusqu'a F.

G jusqu'a A, 1/6 échelle, moins 1¹/₄ cm. (6³/₄).

H jusqu'a A, 1/2 échelle 24 cm.

I jusqu'a H, est une demie difference entre la largeur et la profondeur (1¹/₄ cm.).

On équarrit la ligne I jusqu'a J.

K jusqu'a I, 1/3 échelle, 16 cm.

L jusqu'a K, 1/3 échelle (16 cm.) plus 3³/₄.

On équarrit la ligne L jusqu'a M, ensuite on trace la ligne d'épaule G jusqu'a L.

N jusqu'a L, 6¹/₄ cm.

P jusqu'a O, 1/4 de l'échelle (12).

Q jusqu'a F, 1/6 de la poitrine.

On trace la couture de côté.

R jusqu'a 2/3 de la mesure de l'échelle, 32 cm.

On équarrit la ligne R jusqu'a S.

T jusqu'a R, 1¹/₄ cm.

U jusqu'a T, 1/12 de l'échelle (4 cm.).

Y jusqu'a U, 1/2 de T, U, 2 cm.

V jusqu'a T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'a V.

CC jusqu'a C, 1 cm. NN jusqu'a C, 1/6 de l'échelle (8).

LL jusqu'a L, 1¹/₄ cm.

Ensuite on trace la ligne d'épaule CC jusqu'a LL.

W jusqu'a M 1/12 de l'échelle (4 cm.).

X jusqu'a CC même longueur que la ligne d'épaule au dos.

On trace l'emmanchure et les coutures des épaules.

Z jusqu'a O de la mesure de poitrine, 48 cm. on trace l'encolure CC, par XX. De XX à NN, 2¹/₂ cm.

SS jusqu'a S, 1/2 de ceinture plus 1¹/₄ cm. (23³/₄ cm.) en tout.

J jusqu'a Z, 6¹/₄ cm.

On trace la ligne du devant, XX, J, SS.

QQ jusqu'a Q, 1/12 de l'échelle (4 cm.).

MM jusqu'a P, 1/4 de poitrine (12 cm.).

TT jusqu'a QQ, 1/4 de ceinture (10³/₄).

3 est 1¹/₄ en bas de la ligne B.

On mesure, F jusqu'a Q et QQ à TT, on place ensuite cette quantité à SS, et mesure jusqu'a EE, la mesure de la ceinture plus 5 (26¹/₂).

SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne BBB.

JJ et 12 sont 5 cm. de J et SS.

LA JUPE.

2 jusqu'a S, 1/6 de bassin, plus 2¹/₂ cm., on équarrit les lignes 2, 3, 4, et on mesure la longueur, 3 et FF, 3³/₄ cm.

RENNEN BERZIEHER.

43, 48, 109, 19, 52, 79.

Oberweite, auf der Weste ...	45 ¹ / ₂	
Vergrößerung für Überrock ...	2 ¹ / ₂	
		48
Unterweite, auf der Weste ...	40 ¹ / ₂	
Vergrößerung für Überrock ...	2 ¹ / ₂	
		43
Gesässmaass, auf die Hosen ...	47 ¹ / ₂	
Vergrößerung für Überrock ...	2 ¹ / ₂	
		50
Schulterweite, über den Rock	68 ¹ / ₂	
Zwei drittel (45 ¹ / ₂), plus 2 ¹ / ₂ giebt		
Skala ...		48
Schultertiefe, über den Rock ...		71

Zwei drittel Schulterweite (68¹/₂), plus 2¹/₂ cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1¹/₄ cm.

E von D, Taillelänge, 43 cm.

B von D, Modenlänge, 48 cm., weiterführen bis BB.

F von E, 2¹/₂ cm. AA von D, 1 cm.

Ziehe Linie AA zu F. 5 von BB, 1¹/₄ cm.

G von A, 1/6 Skala (8 cm.) minus 1¹/₄ (6³/₄).

II von A, halbes Skala (24).

I von H ist die Hälfte der Difference zwischen der Schulterweite und Schultertiefe (1¹/₄ cm.)

K von I, 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3³/₄ (19³/₄).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 6¹/₄ cm.

P von O, 1/4 Skala (12).

Q von F, 1/6 der Brustweite, kurve Seitenlinie.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1¹/₄ cm.

U von T, 1/12 Skala (4).

Y von U, halbes Maas T—U (2).

V von T, 1/6 Skala (8).

C ist von V, gezeichnet.

CC von C, 1 cm. NN von C 1/6 der Skala (8). LL von L, 1¹/₄ cm.

Ziehe Linie CC zu LL.

W von M, 1/12 Skala (4).

X von CC, wie die Schulternaht, G bis zu L.

Kurve Armloch und Schulternaht.

Z von O das Brustmaass (48).

Kurve Hals CC, durch XX. Von XX bis NN, 2¹/₂ cm.

SS von S, halbes Taillemaass, plus 1¹/₄ cm. (22³/₄ cm.).

J von Z, 6¹/₄ cm.

Kurve Brustlinie, XX, J, SS.

QQ von Q, 1/12 Skala (4).

MM von P, 1/4 Oberweite (12).

TT von QQ, 1/4 Taillemaass (10³/₄).

3 ist 3³/₄ cm. unter der Linie B.

Messe F zu Q, und QQ zu TT. Setze dasselbe an zu SS, und messe zu EE Taillemaass, plus 5 cm. (26¹/₂).

SSS ist 1/12 Taillemaass plus 1 cm. unter Linie BBB (4¹/₂).

JJ and 12 sind 5 cm. von J and SS.

SCHOOSS.

2 von S, 1/6 Gesässmaass, minus 2¹/₂ cm.

Ziehe im Winkel von 2, zu 3, und 4.

FF von 3 ist 3¹/₂ cm. Alles abrunden wie die zeichnung.

THORNTON'S INTERNATIONAL SYSTEM.

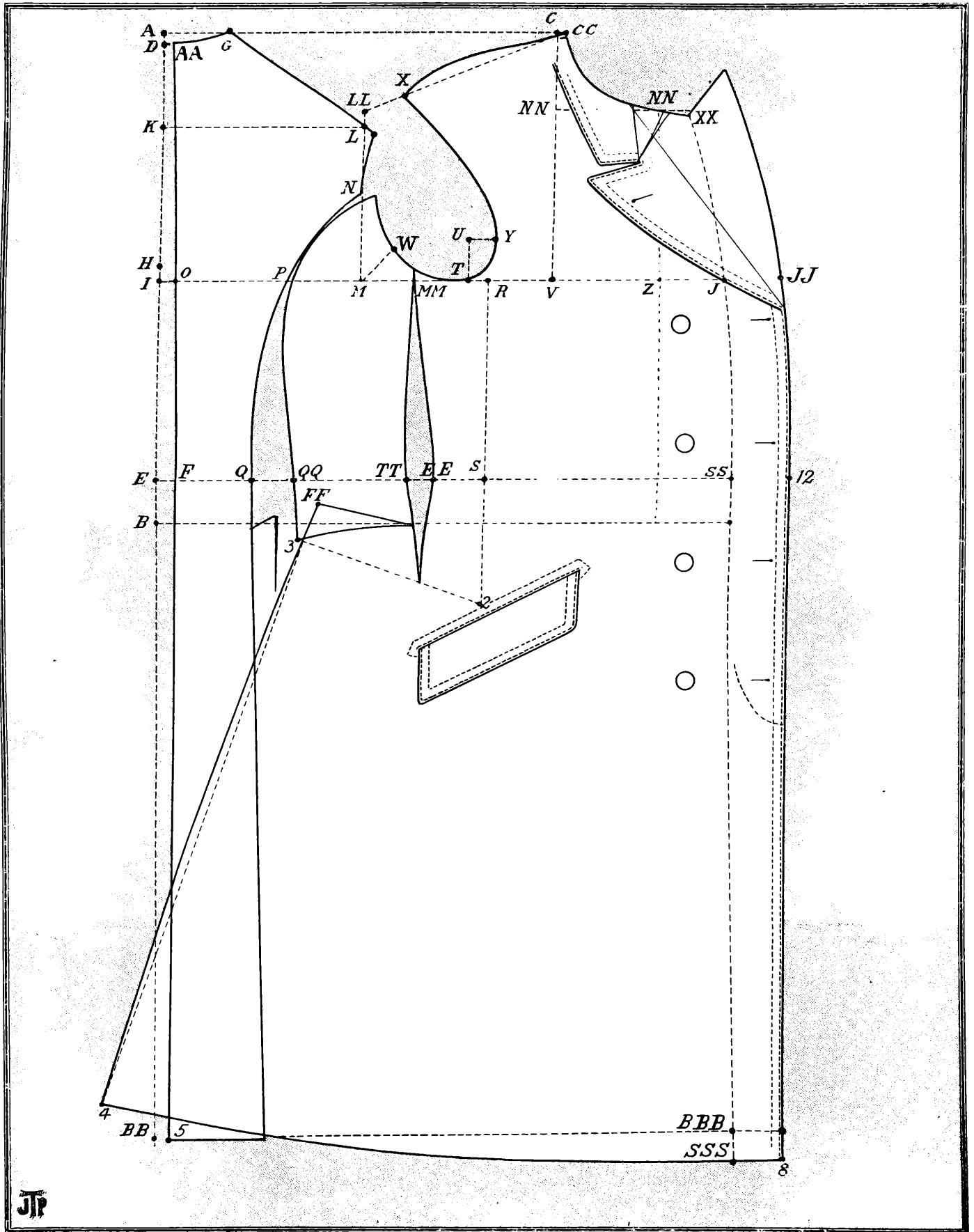


PLATE 36.—THE "PALETOT" RACING COAT.

PARDESSUS PALETOT.

RENNENÜBERROCK.



PLATE 37.—FUR OVERCOAT STYLES.
PARDESSUS A FOURREURE.

FELZ ÜBERROCK

THE D.B. "FUR-TRIMMED" OVERCOAT.

MEASURES.

16 1/3, 18, 38, 7 1/4, 20 1/4, 30 1/4.

Breast on Vest ... 17	Width, S.M. 25 1/2	17
Size Addition ... 1	Size addition ...	1
Size as cut ... 18	Scale as used ...	18
Waist on Vest ... 15	Depth S.M. 26 1/2 = 1	
Size Addition ... 1	inch excess.	
Size as cut ... 16	<i>Note.</i> — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.	
Seat on Trousers 18		
Size Addition ... 1		
Size as cut ... 19		

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16 1/2 inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. 18 from D, 1/4 inch.

Draw line from 18 through E to bottom.

G from A, 1/6 scale less 1/2 inch (2 1/2).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

In the absence of shoulder measures make I from H a 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 1/2 inches (7 1/2).

M is squared down from L. Continue to point 15.

16 from 15, 1 inch.

17 from 15, 1 inch.

L to N, 2 inches.

W from M, 1/12 scale (1 1/2). 14 is midway between M—W. Draw side seams from 14 through 17 and 16, and straight to bottom.

LL from L, 1/2 in.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 1/2).

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1 4 inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U plus 1/4 (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S half waist plus 1/4 inch (8 1/4).

J from Z, 2 1/4 inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

SSS from BB, 1/12 waist. JJ from J, 4 inches, 12 from SS, 4 inches. 8 from BB, 3 3/4 inches.

PARDESSUS GARNI DE FOURRURE.

43, 46 3/4, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper...		48
Ceinture, sur le gilet ...	40 1/4	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper...		43
Bassin, sur le pantalon...	47 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper ...		50
Largeur de l'épaule ...	68 1/2	
2/3 (45 1/2), plus 2 1/2 donne l'échelle...		48

Profondeur de l'emmanchure ... 71

Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

On trace les lignes, A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm. 2—E, 23 cm.

18 jusqu'à D, 1 cm.

Trace ligne 18, vers E, à bas.

G jusqu'à A, 1/6 échelle moins 1 1/4 cm. (6 3/4 cm.). GG jusqu'à G, 1 cm.

H jusqu'à A, 1/2 échelle 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 1/4 cm.).

On équivarr la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.). LL jusqu'à L, 1 1/4 cm.

On équivarr la ligne L jusqu'à M. Continué à 15.

16 jusqu'à 15, 2 1/2 cm.

17 jusqu'à 15, 2 1/2 cm.

N jusqu'à L, 5 cm.

W jusqu'à M 1/12 de l'échelle (4 cm.). 14 est le centre de M et W.

Trace couture de 14 jusqu'à 17 et 16 en bas.

On trace la couture de côté.

R jusqu'à O 2/3 de la mesure d'échelle, 32 cm.

On équivarr la ligne R jusqu'à S.

T jusqu'à R, 1 1/4 cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 cm.

Ensuite on trace la ligne d'épaule CC jusqu'à LL.

Trace LL, N et W.

X jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1/2 de T—U, plus 1 cm.

On trace l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.

On trace l'encolure CC, par N, N. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 1/2 cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 1/2 cm.

On trace la ligne du devant, XX, J, SS, 5 et BB.

JJ jusqu'à J, 10 cm. 12 jusqu'à SS, 10 cm.

SSS sont 1/12 de ceinture en bas de la ligne 3 1/2.

UEBERROCK MIT PELZ.

43, 46 3/4, 96, 19, 52, 79.

Oberweite, auf der Weste ..	45 1/2	
Vergrosserung für Ueberrock...	2 1/2	
		48
Unterweite, auf der Weste ..	40 1/2	
Vergrosserung für Ueberrock..	2 1/2	
		43
Gesässmass, auf die Hosen ...	47 1/2	
Vergrosserung für Ueberrock...	2 1/2	
		50
Schulterweite, über den Rock...	68 1/2	
Zwei Drittel (45 1/2), plus 2 1/2 giebt		
Skala ...		48
Schultertiefe, über den Rock ...		71

Zwei drittel Schulterweite (68 1/2), plus 2 1/2 cm. giebt die Skala (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala

Ziehe Linien, A, B, und B C.

D von A, 1 1/4 cm.

E von D, Tailllänge, 4 cm.

B von D, Modenlänge, 96 cm. 2 von E, 23 cm. 18 von D, 1 cm.

G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6 3/4).

GC von G, 1 cm.

H von A, halbe Skala (24).

I von H, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.). K von I 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3 3/4 (19 3/4).

LL von L, 1 1/4 cm.

M und 15, ist im Winkel gezogen von L.

16 von 15, 2 1/2 cm.

17 von 15, 2 1/2 cm.

Ziehe Linie GG zu LL.

N von L, 5 cm.

W von M, 1/12 Skala (4). 14 ist die Mitte zwischen M und W. Ziehe Linie von 14 zu 17 und 16.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1 1/4 cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet. CC von C, 1 cm.

Ziehe Linie CC zu LL.

Kurve LL, N und W.

X von CC dasselbe als die Schulternaht nach hinten, minus 1 cm.

Y von U, halbes Maas T—U (2), plus 1 cm. (3).

Kurve Armloch und Schulternaht.

Z von O das Brustmaas (48).

Kurve Hals CC, durch NN. C—NN, 1/6 Skala.

SS von S, halbes Taillemaas, plus 1 cm. (19 1/2 cm.).

J von Z, 6 cm., NN zu XX ist 2 1/2 cm.

Kurve Brustlinie, XX, J, SS, 5 und BB.

JJ von J, 5 cm. 12 von SS, 5 cm.

SSS ist 1/12 Taillemaas unter Linie (3 1/2).

THORNTON'S INTERNATIONAL SYSTEM.

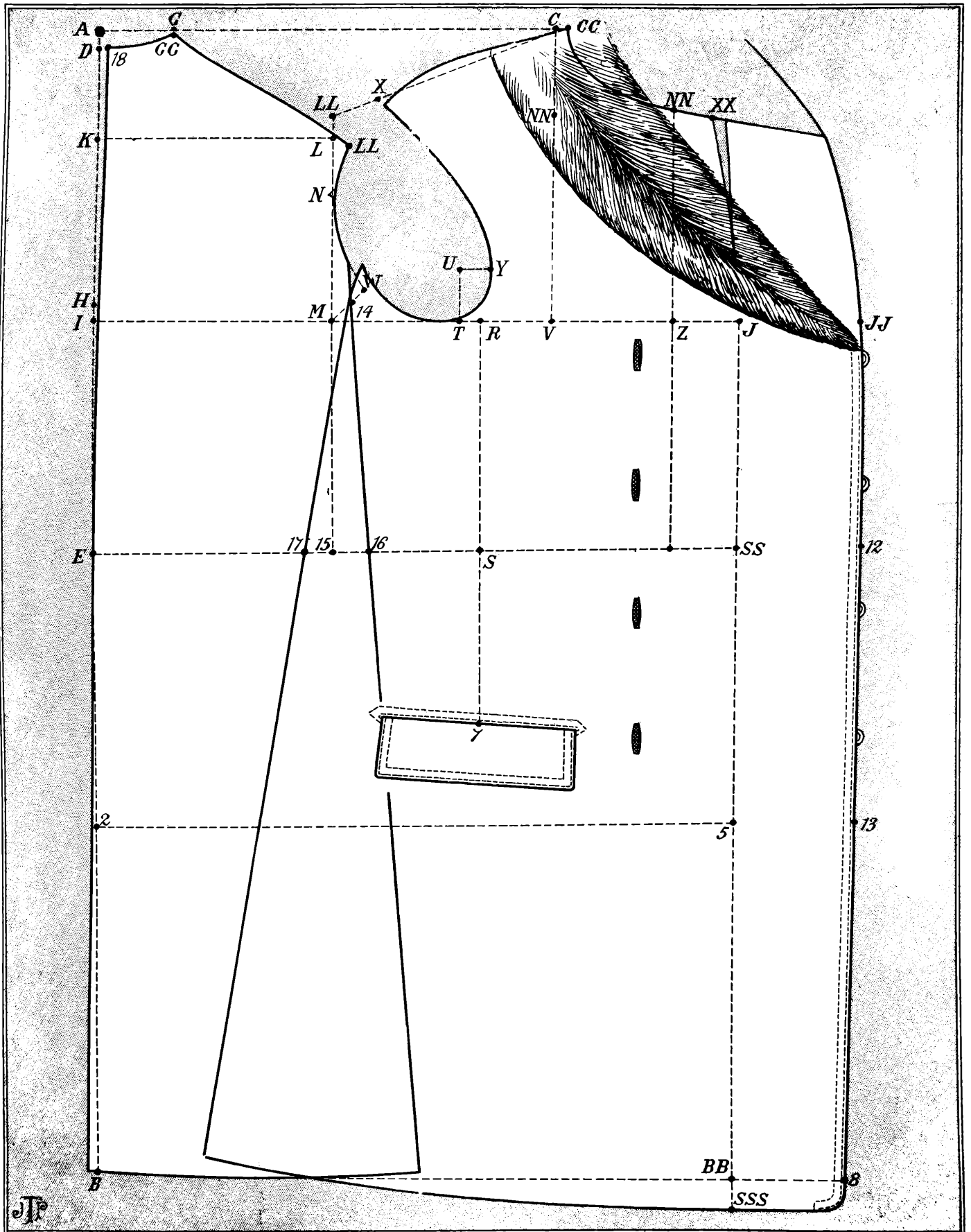


PLATE 38.—FUR-TRIMMED, ROLL COLLAR OVERCOAT.

PARDESSUS À FOURRURE.

FELZ ÜBERROCK.



PLATE 39.- RAGLAN OVERCOAT STYLES.
STYLES PARDESSUS RAGLAN.

RAGLAN ÜBERROCK MODEN.

THE THORNTON-SLEEVED RAGLAN.

THIS is a style of garment which was immensely popular about fifty years ago. It was a successor to the "Poncho" and "Talma" styles of sleeved cloaks, and derived its name from Lord Raglan, the commander of the British forces in the Crimea. Its designer was the late John Anderson, of Edinburgh. The most distinctive feature of the Raglan is the peculiar form of the armhole and sleeve, the circular scye of the ordinary coat being replaced by sloping seams running from the fore-arm and hind-arm pitches to the neck point of the shoulder. This arrangement, although it is indisputably conducive to ease in pulling on or off, as certainly imparts a sloping appearance to the shoulders, and doubtless accounts for the fact that for about forty years the style was utterly neglected by both British and foreign tailors. About fifteen years ago, when the writer was preparing his "Sectional System of Garment Cutting," the Raglan form of coat was absolutely unknown to the younger generation of cutters, while the older ones had forgotten all about it. But a diagram of the coat was given in the method, and also published in *Minister's Gazette* of September, 1893.

Still something more than a mere re-hash of the old style was included in these diagrams, for numerous practical experiments of its features demonstrated that the old style of sleeve, with the cramped and sloping form of shoulder that was inseparable from it, was altogether impossible amongst a generation of men familiar with American or built shoulders. The novelty in the diagrams was the introduction of the "Thornton Sleeve," distinguished by the large V at the top of the shoulder, which produced as square and high a shoulder as any other style of coat, while at the same time preserving the peculiar run of shoulder seams associated with the Raglan. This innovation was warmly welcomed by the trade, and very soon the Raglan coat with the Thornton sleeve became the predominant form of loose overcoat. For several seasons they had quite a boom. One firm largely advertised the style, *took out a patent for it*, and sold thousands of them. The local tailors—quite ignorant of the garment's pedigree—in many cases actually solicited the firm's permission to make such coats, fearful that by acting otherwise they would be infringing the patent rights of its owners, who had no more right to the exclusive production of such coats

than they had to the ownership of the Egyptian Pyramids. After a time this fact was generally realised, and the Thornton-sleeved Raglan continued its triumphal progress. Shortly after it received a grand advertisement by being officially accepted as the regulation style for officers' overcoats in the British Army, the smart appearance of the shoulder, combined with its ease for wear over shoulder straps and accoutrements, rendering it particularly appropriate.

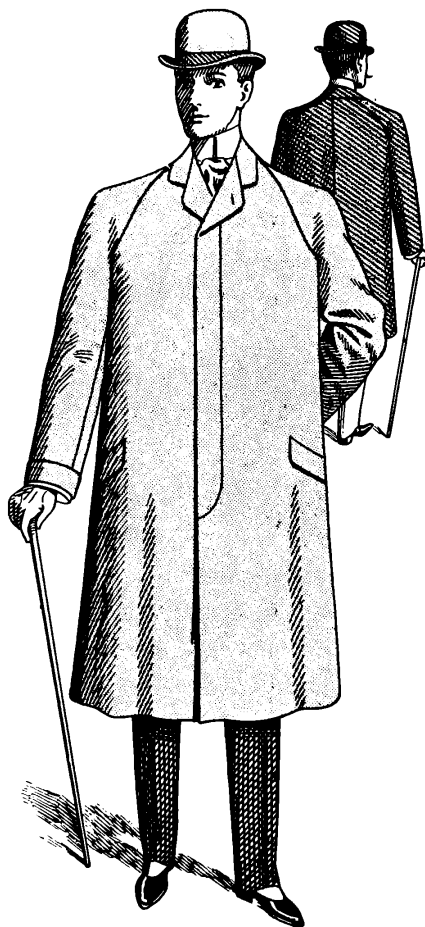
About this time all cutters were producing their Raglan sleeves with the large shoulder V, while the trade press was prolific in more or less accurate diagrams of the special and essential feature. Systems of cutting issued in book form also embodied the innovation, but, just as in the case of the "Thornton Inverness," not a solitary scribe or author ever acknowledged the origin of the principle introduced in the new style sleeve. It is true that no one was courageous or brazen enough to publicly claim it, but more than one, sheltered by their obscurity, hinted at having done the same thing "twenty years ago," &c., &c. To meet such pretensions the designer of the sleeve published an announcement in the trade journals to the effect that he would give a reward of £5 to anyone who would prove publication of the principle previous to its presentation as the "Thornton sleeve" in *Minister's Gazette* of September, 1893. The reward was never claimed, but it may be added the unscrupulous piracy of the idea is still rampant.

In the diagram of the sleeve given in the International System the important principle of the V is retained, but total changes in the working render it perfectly accurate in fitting qualities.

The practical tailor will at once recognise that, if desired, the V may be continued by a seam right through from the top to the sleeve hand. This form of finish was also introduced by the writer in 1893, as also several plans for

diverting the run of the fore- and hind-arm seams to produce novel effects.

Making-up—The making-up of the Raglan style of coat calls for little comment beyond the general instructions given for the standard style of overcoat. Of course the linings must be cut of the same shape—body and sleeves—as that given to the cloth they cover. Although the vast majority of such coats are cut in the single-breasted form, they are occasionally made in the double-breasted style.



THE "RAGLAN" OVERCOAT.

(WITH PLAIN SLEEVE.)

MEASURES.

16 1/2, 43, 7 1/2, 20 1/4, 30 1/2.

Breast on Vest ... 17	Width, S. M. 25 1/2	17
Size Addition ... 1	Size Addition ... 1	—
Size as cut ... 18	Scale as used ... 18	—
Waist on Vest ... 15	Depth S. M. 26 1/2 = 1	inch excess.
Size Addition ... 1		
Size as cut ... 16	<i>Note.</i> —In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.	
Seat on Trousers ... 18		
Size Addition ... 1		
Size as cut ... 19		

INSTRUCTIONS.

Draw lines A B and A C.

D from A, 1/2 inch; E from D, waist length, 16 1/2 inches.

B from D, fashion length, 43 inches. 2 from E, 9 inches. Dx from D, 1/4 inch.

Draw line from Dx through E to bottom.

G from A, 1/6 scale.

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

In the absence of shoulder measures make I from H 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 1/2 inch (7 1/2).

M is squared down from L. Continue to point 15.

O from I, 5/8 inch.

18 from 15, 1 1/3 inch.

17 from 15, 1 1/2 inch.

L to Px, 2 inches.

Px to N, 1/2 inch.

Draw line N—GG.

T is midway between N—GG.

TT from T, 1/2 inch.

Curve GG, TT, N, and W.

W from M, 1/12 scale. 14 is 1/3 of M to Tx.

Draw side seams from 14 through 17 and 18, and straight to bottom.

R from O, 2/3 scale (12).

S is squared down from R.

Tx from R is 1/2 inch. U from Tx, 1/12 scale (1 1/2).

Y from U, one-half of Tx—U plus 1/4 (1).

V from Tx, 1/6 scale (3). C is squared up from V. CC from C, 1/2 inch.

Draw line C to Y and I.

P is midway between C—Y.

PP from P, 1/2 inch.

Curve C, PP, and Y to T.

Z from O, the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

J from Z, 2 1/4 inches; NN to XX, 1 inch.

SS from X, same as J from Z.

Curve from line XX, J, SS, 5 and BB.

SSS from BB, 1/12 waist. JJ from J, 2 inches; 12 from SS, 2 inches; 13 from 5, 2 inches; 8 from BB, 1 3/4 inch.

THE SLEEVE.

As ordinary coat, with following exceptions:
R from K, 1/8 scale. KK from K, as Rx—C, on coat, plus 1/2 inch. PP—P, 3/4 inch. TT—T, 1/2 inch.

PARDESSUS "RAGLAN."

43, 108, 19, 52, 79.

Poitrine, sur le gilet ...	45 1/2
Agrandissement pour pardessus ...	2 1/2
Grandeur actuelle pour couper ...	48
Ceinture, sur le gilet ...	40 1/2
Agrandissement pour pardessus ...	2 1/2
Grandeur actuelle pour couper ...	43
Bassin, sur le pantalon ...	47 1/2
Agrandissement pour pardessus ...	2 1/2
Grandeur actuelle pour couper ...	50
Largeur de l'épaule ...	68 1/2
2/3 (45 1/2) plus 2 1/2 donne l'échelle ...	48

Profondeur de l'emmanchure ... 71
Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

On trace les lignes A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille 43 cm.

B jusqu'à D taille à la mode, 108 cm. 2—E, 23 cm.

Dx jusqu'à D, 1 cm.

Trace ligne Dx vers E à bas.

G jusqu'à A, 1/6 échelle (6 3/4 cm.).

H jusqu'à A, 1/2 échelle (24 cm.).

I jusqu'à H est une demie différence entre la largeur et la profondeur (1 1/4 cm.).

On équilibre la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.).

On équilibre la ligne L jusqu'à M. Continue à 15. O jusqu'à I, 1 1/2 cm.

18 jusqu'à 15, 4 cm.

17 jusqu'à 15, 4 cm.

Px jusqu'à L, 5 cm. N jusqu'à Px, 1 1/4 cm.

On trace la ligne N—GG.

T est le centre de N et GG.

TT jusqu'à T, 1 1/4 cm.

Trace GG, TT, N et W.

W jusqu'à M, 1/12 échelle. 14 est 1/3 M—Tx.

Trace couture de 14 jusqu'à 17 et 18 en bas.

On trace la couture de côté.

R jusqu'à O 2/3 de la mesure d'échelle (32 cm.).

On équilibre la ligne S jusqu'à R.

T jusqu'à R, 1 1/4 cm.

U jusqu'à T, 1/12 échelle (4 cm.).

Y jusqu'à U, 1/2 de T—U, plus 1 cm. (3).

V jusqu'à Tx, 1/6 échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 1/4 cm.

Z jusqu'à O de la mesure de poitrine, 48 cm.

On trace l'encolure CC par N, N. C—NN, 1/6 échelle.

J jusqu'à Z, 6 cm.

SS jusqu'à X, est la même J—Z.

NN jusqu'à XX, 2 1/2 cm.

On trace la ligne du devant XX, J, SS, 5 et BB.

JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.

On trace la ligne C—Y.

P est le centre de C et Y.

PP jusqu'à P, 1 1/4 cm.

Trace C, PP, Y et T.

13 jusqu'à 5, 5 cm. 8 jusqu'à BB, 4 cm.

SSS sont 1/12 de ceinture en bas de la ligne 3 1/2.

LA MANCHE.

Q jusqu'à K, 1/8 d'échelle.

KK jusqu'à K, la même Rx—C plus 1 cm.

PP jusqu'à P, 2 cm.

TT jusqu'à T, 1 1/4 cm.

'RAGLAN' UEBERZIEHER.

43, 108, 19, 52, 79.

Oberweite auf der Weste ...	45 1/2
Vergrößerung für Ueberrock ...	2 1/2
	48
Unterweite, auf der Weste ...	40 1/2
Vergrößerung für Ueberrock ...	2 1/2
	43
Gesässmass, auf die Hosen ...	47 1/2
Vergrößerung für Ueberrock ...	2 1/2
	50
Schulterweite, über den Rock ...	68 1/2
Zwei drittel (45 1/2) plus 2 1/2 giebt Skala ...	48

Schultertiefe, über den Rock ... 71
Zwei drittel Schulterweite (68 1/2) plus 2 1/2 cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1 1/4 cm.

E von D, Taillenzlänge, 43 cm.

B von D, Modenzlänge, 108 cm. 2 von E, 23 cm.

Dx von D, 1 cm.

G von A, 1/6 Skala (8 cm.).

H von A, halbe Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.).

K von I, 1/3 Skala (16).

L von K, 1/3 Skala (16) plus 3 3/4 (19 3/4).

O von I, 1 1/4 cm.

M und 15 ist im Winkel gezogen von L.

18 von 15, 4 cm.

17 von 15, 4 cm.

Px von L, 5 cm. N von Px, 1 1/4 cm.

Ziehe Linie N—GG.

T ist die Mitte zwischen N und GG.

TT von T ist 1 1/4 cm.

Kürve GG, TT, N und W.

W von M, 1/12 Skala. 14 ist 1/3—M—Tx.
Ziehe Linie von 14 zu 17 und 18.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

Tx von R, 1 1/4 cm.

U von Tx, 1/12 Skala (4).

V von U, halbes Mass Tx—U (2), plus 1 cm. (3).

V von Tx, 1/6 Skala (8).

C ist von V gezeichnet. CC von C, 1 1/4 cm.

Ziehe Linie C—Y.

P ist die Mitte zwischen C und Y.

PP von P ist 1 1/4 cm.

Kürve C, PP, Y—T und I.

Z von O, das Brustmass 48.

Kürve Hals CC durch NN. C—NN, 1/6 Skala. J von Z, 6 cm.

SS von X gleich als die Linie von Z.

NN zu XX ist 2 1/2 cm.

Kurve Brustlinie, XX, J, SS, 5 und BB.

JJ von J, 5 cm. 12 von SS 5 cm. 8 von BB, 4 cm.

SSS ist 1/12 Taillenzmass unter Linie (3 1/2).

DER AERMEL.

Q von K, 1/8 Skala.

KK von K, gleich als Rx—C, mehr 1 cm.

PP von P, 2 cm.

TT von T, 1 1/4 cm.

THORNTON'S INTERNATIONAL SYSTEM.

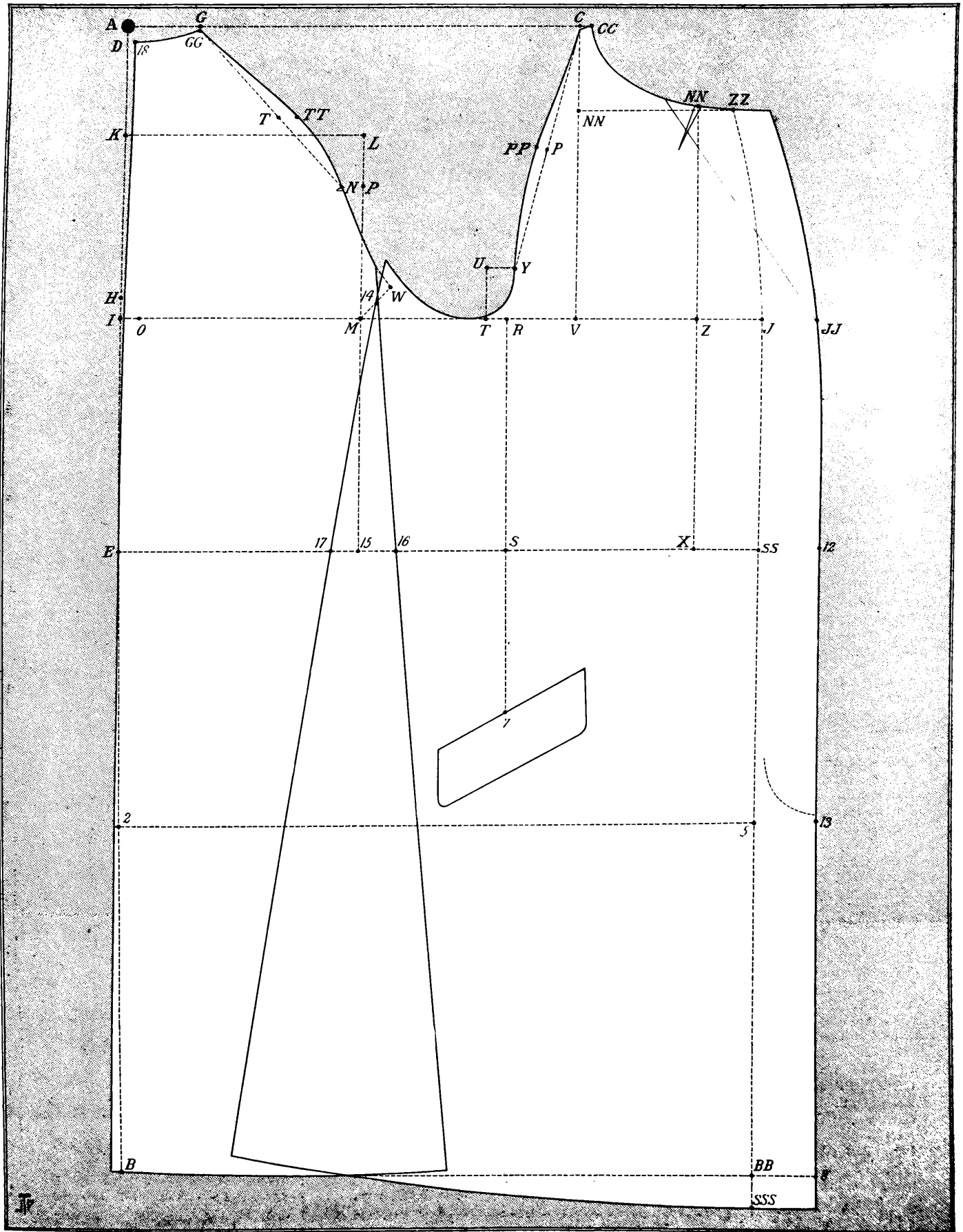


PLATE 40.—THE THORNTON-SLEEVED RAGLAN.

[For Sleeve see Plate 41.]

RAGLAN À "MANCHE THORNTON."
(Manche Dessin 41.)

RAGLAN MIT "THORNTON ÄRMEL."
(Ärmel Ziehen 41.)

THE "RAGLAN" OVERCOAT.

MEASURES.

16 $\frac{1}{2}$, 18, 43, 7 $\frac{1}{4}$, 20 $\frac{1}{4}$, 30 $\frac{1}{4}$

Breast on Vest ... 17	Width, S.M. 25 $\frac{1}{2}$... 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S.M. 26 $\frac{1}{2}$ = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	<i>Note.</i> — In Overcoats
Seat on Trousers 18	usual measures must
Size Addition ... 1	be taken over the
Size as cut ... 19	Vest. The shoulder
	measures are taken
	over the under-coat.

The sleeve which is the special feature of this style of coat is of a peculiar formation adapted to the shape of the coat shoulders. If thick linings are required all the size additions may be increased.

Instructions. Draw lines A B and A C.

D from A, 1/2 in. ; E from D, waist length, 16 $\frac{1}{2}$ in.
 B from D, fashion length, 43 in. 2 from E, 9 in. 18 from D, 1/4 in.
 Draw line from 18 through E to bottom.
 G from A, 1/6 scale less 1/2 in. (2 $\frac{1}{2}$).
 GG from G, 1/4 in.
 H from A, 1/2 scale measure (9).
 I from H, half difference between "width" and "depth" measures (1/2 in.).
 In the absence of shoulder measures make I from H 1/2 in.
 Square line I towards J. K from I, 1/3 scale (6).
 L from K, 1/3 scale plus 1 $\frac{1}{2}$ in. (7 $\frac{1}{2}$).
 M is squared down from L. Continue to point 15.
 O from I, 5/8 in.
 16 from 15, 1 in.
 17 from 15, 1 in.
 L to P, 2 in.
 P to N, 1/2 in.
 Draw line N—GG.
 T is midway between N—GG.
 TT from T, 1/2 in.
 Curve GG, TT, N, and W.
 W from M, 1/12 scale (1 $\frac{1}{2}$). 14 is midway between M—W. Draw side seams from 14 through 17 and 16, and straight to bottom.
 R from O, 2/3 scale (12).
 S is squared down from R.
 T from R is 1/2 in. U from T, 1/12 scale (1 $\frac{1}{2}$).
 Y from U, one half of T—U plus 1/4 (1).
 V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/2 in.
 Draw line C to Y.
 P is midway between C—Y.
 PP from P, 1/2 in.
 Curve C, PP, and Y to T.
 Z from O, the breast measure (18).
 Curve neck CC through NN. C to NN, 1/6 scale.
 J from Z, 2 $\frac{1}{4}$ in. ; NN to XX, 1 in.
 SS from X, same as J from Z.
 Curve from line XX, J, SS, 5 and BB.
 SSS from BB, 1/12 waist. JJ from J, 2 in. ; 12 from SS, 2 in. ; 13 from 5, 2 in. ; 8 from BB, 1 $\frac{1}{4}$ in.

PARDESSUS "RAGLAN."

43, 46 $\frac{3}{4}$, 108, 19, 52, 79.

Poitrine, sur le gilet ... 45 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$ 48
 Grandeur actuelle pour couper
 Ceinture, sur le gilbet ... 40 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$ 43
 Grandeur actuelle pour couper
 Bassin, sur le pantalon ... 47 $\frac{1}{2}$
 Agrandissement pour pardessus 2 $\frac{1}{2}$ 50
 Grandeur actuelle pour couper
 Largeur de l'épaule ... 68 $\frac{1}{2}$
 2/3 (45 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ donne l'échelle ... 48
 Profondeur de l'emmanchure... 71
 Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).
 On trace les lignes A, B, C.
 D jusqu'à A, 1 $\frac{1}{4}$ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à D taille à la mode, 108 cm. 2—E, 23 cm.
 18 jusqu'à D, 1 cm.
 Trace ligne 18 vers E à bas.
 G jusqu'à A, 1/6 échelle moins 1 $\frac{1}{4}$ cm. (6 $\frac{3}{4}$ cm.) ; GG jusqu'à G, 1 cm.
 H jusqu'à A, 1/2 échelle (24 cm.).
 I jusqu'à H est une demie différence entre la largeur et la profondeur (1 $\frac{1}{4}$ cm.).
 On équivarr la ligne I jusqu'à J.
 K jusqu'à I, 1/3 échelle (16 cm.).
 L jusqu'à K, 1/3 échelle (16 cm.) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$ cm.).
 On équivarr la ligne L jusqu'à M. Continue à 15. O jusqu'à I, 1 $\frac{1}{2}$ cm.
 16 jusqu'à 15, 2 $\frac{1}{2}$ cm.
 17 jusqu'à 15, 2 $\frac{1}{2}$ cm.
 P jusqu'à L, 5 cm. N jusqu'à P, 1 $\frac{1}{4}$ cm.
 On trace la ligne N—GG.
 T est le centre de N et GG.
 TT jusqu'à T, 1 $\frac{1}{4}$ cm.
 Trace GG, TT, N et W.
 W jusqu'à M 1/12 échelle (4 cm.). 14 est le centre de M et W.
 Trace couture de 14 jusqu'à 17 et 16 en bas.
 On trace la couture de côté.
 R jusqu'à O 2/3 de la mesure d' échelle (32 cm.).
 On équivarr la ligne S jusqu'à R.
 T jusqu'à R, 1 $\frac{1}{4}$ cm.
 U jusqu'à T, 1/12 échelle (4 cm.).
 Y jusqu'à U, 1/2 de T—U, plus 1 cm. (3).
 V jusqu'à T, 16 échelle (8 cm.).
 On trace la ligne C jusqu'à V. C—CC, 1 $\frac{1}{4}$ cm.
 Z jusqu'à O de la mesure de poitrine, 48 cm.
 On trace l'encolure CC par N, N. C—NN, 1/6 échelle.
 J jusqu'à Z, 6 cm.
 SS jusqu'à X est la même J—Z.
 NN jusqu'à XX, 2 $\frac{1}{2}$ cm.
 On trace la ligne du devant XX, J, SS, 5 et BB.
 JJ jusqu'à J, 5 cm. 12 jusqu'à SS 5 cm.
 On trace la ligne C—Y.
 P est le centre de C et Y.
 PP jusqu'à P, 1 $\frac{1}{4}$ cm.
 Trace C, PP, Y et T.
 13 jusqu'à 5, 5 cm. 8 jusqu'à BB, 4 cm.
 SSS sont 1/12 de ceinture en bas de la ligne 3 $\frac{1}{2}$.

"RAGLAN" UEBERZIEHER.

43, 46 $\frac{3}{4}$, 108, 19, 52, 79.

Oberweite auf der Weste ... 45 $\frac{1}{2}$
 Vergrößerung für Ueberrock... 2 $\frac{1}{2}$ 48
 Unterweite, auf der Weste ... 40 $\frac{1}{2}$
 Vergrößerung für Ueberrock... 2 $\frac{1}{2}$ 43
 Gesässmaass, auf die Hosen ... 47 $\frac{1}{2}$
 Vergrößerung für Ueberrock... 2 $\frac{1}{2}$ 50
 Schulterweite, über den Rock 68 $\frac{1}{2}$
 Zwei Drittel (45 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ giebt Skala ... 48
 Schultertiefe, über den Rock ... 71
 Zwei Drittel Schulterweite (68 $\frac{1}{2}$) plus 2 $\frac{1}{2}$ cm. giebt die "Skala" (48).
 Die meisten Punkte werden gefunden durch Verteilung der Skala.
 Ziehe Linien A, B, und B, C.
 D von A, 1 $\frac{1}{4}$ cm.
 E von D, Taillelänge 43 cm.
 B von D, Modenlänge 108 cm. 2 von E, 23 cm.
 18 von D, 1 cm.
 G von A, 1/6 Skala (8 cm.) minus 1 $\frac{1}{4}$ (6 $\frac{3}{4}$)
 GC von G, 1 cm.
 H von A, halbe Skala (24).
 I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 $\frac{1}{4}$ cm.).
 K von I, 1/3 Skala (16).
 L von K 1/3 Skala (16) plus 3 $\frac{3}{4}$ (19 $\frac{3}{4}$).
 O von I, 1 $\frac{1}{2}$ cm.
 M und 15 ist im Winkel gezogen von L.
 16 von 15, 2 $\frac{1}{2}$ cm.
 17 von 15, 2 $\frac{1}{2}$ cm.
 P von L, 5 cm. N von P, 1 $\frac{1}{4}$ cm.
 Ziehe Linie N—GG.
 T ist die Mitte zwischen N und GG.
 TT von T ist 1 $\frac{1}{4}$ cm.
 Kärve GG, TT, N und W.
 W von M, 1/12 Skala (4). 14 ist die Mitte zwischen M und W. Ziehe Linie von 14 zu 17 und 16.
 R von O, 2/3 Skala (32).
 S ist im Winkel gezogen von R.
 T von R, 1 $\frac{1}{4}$ cm.
 U von T, 1/12 Skala (4).
 Y von U, halbes Maas T—U(2), plus 1 cm. (3).
 V von T, 1/6 Skala (8).
 C ist von V gezeichnet. CC von C, 1 $\frac{1}{4}$ cm.
 Ziehe Linie C—Y.
 P ist die Mitte zwischen C und Y.
 PP von P ist 1 $\frac{1}{4}$ cm.
 Kärve C, PP, Y und T.
 Z von O, das Brustmaas (48).
 Kärve Hals CC durch NN. C—NN, 1/6 Skala. J n Z, 6 cm.
 SS von X gleich als die Linie J von Z.
 NN zu XX ist 2 $\frac{1}{2}$ cm.
 Kärve Brustlinie XX, J, SS, 5 und BB.
 JJ von J, 5 cm. 12 von SS, 5 cm. 8 von BB 4 cm.
 SSS ist 1/12 Taillemaas unter Linie (3 $\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

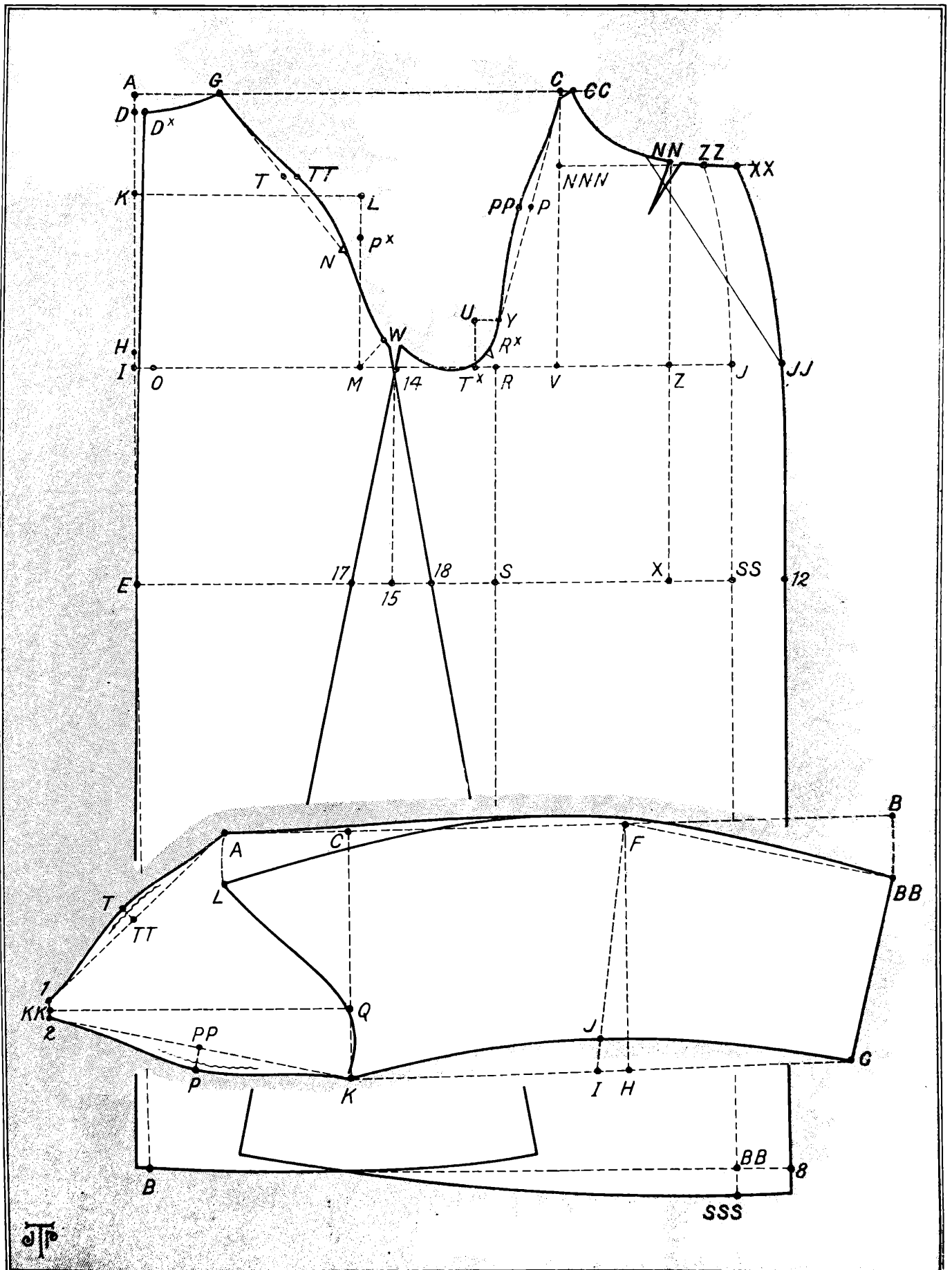


PLATE 41.—RAGLAN OLD-STYLE SLEEVE.

MANCHE RAGLAN ANCIEN STYLE.

ÄRMEL RAGLAN ALTE MODE.



PLATE 42.—WATERPROOF OVERCOAT STYLES.
PARDESSUS IMPERMÉABLE. ÜBERROCK WASSERDICHT.

THE "SLIP-ON" OVERCOAT.

THE "slip-on" style of overcoat, which is chiefly distinguished by a very deep scye, the changes to counteract the defects of such a cut being introduced in the sleeve, is one that of late has attained considerable popularity, particularly in firms that make sporting garments a speciality. The infusion of ample ease for movement is one of its most pronounced features. The arrangement of the sleeve—upon which the whole success of such garments depends—is varied by different tailors, but whatever the outline adopted, the amount of material cut away below the usual scye depth must be transferred to the bottom curve of the sleeve head. In the style illustrated by the diagram and drawing here given, the arrangements of the "Thornton-sleeved Raglan" is developed to provide for the changes made in the outline of the forepart and back. The main point in this arrangement is the introduction of the large V at the top of the sleeve head (see Rx to Sx on diagram), which until its introduction by the writer many years ago had never been used by any tailor in the production of such garments. The placing of the large V below the elbow (F—BB on the diagram) will prove a great help in securing a correct hang of sleeve, while at the same time it will contribute to the provision of the ease that is so essential in this style of garment.

As regards the introduction of the increased size around the body that such coats demand, the plan of overlapping shown at points 1, 2 and 3, also at 15, 17, 18, on the diagram, will be found very effective and convenient, as the extra size can be thus produced without necessitating any changes in the divisions and system points of the draft such as any other arrangements would render imperative. The curves of the under arm seam of the sleeve (V to U, and R to Sx on diagram) must, in the making up, be very precisely adjusted, or otherwise the sleeve will not go together evenly. The student who may be puzzled by the peculiar appearance of the sleeve as it appears in diagram form should understand that the hind-arm is folded on the double edge from point A to F, and the forearm folded in a similar way from point K to G.

When the sleeve is thus treated point V at the top of the hindarm, and point U at the bottom, will curve over and meet points R and Sx at the forearm seam, in which position the seam will be sewn. This seam when

the sleeve is inserted in the armhole will run under the arm and in a line with the side body seams of the back and forepart.

FITTING UP.

In fitting up this style of garment the practical man will know that all the linings of both body and sleeves must be cut exactly the same shape as the outside cloth.

MAKING UP.

In making up this style of coat, apart from the standard instructions applicable to all garments, it should be impressed upon the workman that strength of sewing and "stays" are most essential.

INSTRUCTIONS FOR CUTTING SLEEVE.

Draw line KK—G.

Measure R—C on forepart ($9\frac{1}{2}$).

KK from K $\frac{1}{4}$ less than R—C on forepart ($9\frac{1}{4}$).

P is midway between K—KK.

PP from P is 1 inch. N from KK, $\frac{1}{2}$ inch.

Curve front line N, PP, to K.

O from P, $1\frac{1}{2}$ inch. Rx from O, $\frac{1}{2}$ inch.

Curve line from K to Rx.

Q from P, $\frac{1}{4}$ scale ($4\frac{1}{2}$), R from N, $\frac{1}{3}$ inch.

Curve R—S with Q as a pivot.

S from R, $\frac{1}{8}$ scale plus $\frac{1}{2}$ inch. ($3\frac{1}{2}$).

Draw line Q to S. SS from S, $\frac{1}{2}$ inch.

Square line K to C. C from K $\frac{1}{2}$ scale less $\frac{1}{2}$ inch ($8\frac{1}{2}$).

Measure from back closing line to N, place this amount at C, and make point A two-thirds of scale less 1 inch (11). Draw line from A to SS. T is midway. TT from T is $\frac{3}{4}$ of an inch. Square line outwards from A. Measure from N to 3 on back, place this amount at A and measure out to V such quantity less 1 inch. W is midway between A—V. X to W is 1 inch for under-arm curve. Curve line from SS, through TT, A, X to V. Measure the back width to N, place this amount at

A and measure to F, the elbow, 20 $\frac{1}{2}$, and to B, 31. Make F a pivot and curve a line to BB. BB from G $\frac{1}{3}$ breast plus 1 inch (7).

Sx from G, the half of G—BB plus $\frac{1}{4}$ inch.

Curve line from R to Sx as diagram.

Tx from B, same distance as B to BB.

Draw line from F to Tx. U is squared with Tx and F. U from Tx is half of G—BB plus $\frac{1}{4}$ inch. Curve line from U to V, as diagram, and thus complete the outline of the sleeve.



THE "SLIP-ON" OVERCOAT.

MEASURES.

16 1/2, 43, 7 1/4, 20 1/4, 30 1/2.

Breast on Vest ... 17	Width, S.M. 25 1/2 ... 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S.M. 26 1/2 = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	Note. — In Overcoats
	usual measures must
Seat on Trousers ... 18	be taken over the
Size Addition ... 1	Vest. The shoulder
	measures are taken
Size as cut ... 19	over the under-coat.

The sleeve, which is the special feature of this style of coat, is of a peculiar formation adapted to the shape of the coat armhole.

INSTRUCTIONS.

Draw lines A B and A C.
D from A, 1/2 inch; E from D, waist length, 16 1/2 inches.
B from D, fashion length, 43 inches. 2 from E, 9 inches. 18 from D, 1/4 inch.
Draw line from 18 through E to bottom.
G from A, 1/6 scale, less 1/2 inch (2 1/2).
GG from G, 1 4 inch.
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1/2 inch).
In the absence of shoulder measures make I from H 1/2 inch.
Square line I towards J. K from I 1/3 scale (6).
L from K, 1/3 scale plus 1 1/2 inch (7 1/2).
M is squared down from L. Continue to point 15.
O from I, 5/8 inch.
18 from 15, 1 1/2 inch.
17 from 15, 1 1/2 inch.
L to Px, 2 inches.
Px to N, 1/2 inch.
Draw line N—GG.
T is midway between N—GG.
TT from T, 1/2 inch.
Curve GG, TT, N, and W.
W from M, 1/12 scale, less 1/2 inch (1). 14 is midway between M—R. 2 from 14, 3 inches. 3 from 2, 3/4 inch. 1 from 2, 3/4 inch. Draw side seams from 3 and 1 through 17 and 18, and straight to bottom.
R from O, 2/3 scale (12).
S is squared down from R.
Tx from R is 1/2 inch. U from Tx, 1/12 scale (1 1/2).
Y from U, one half of Tx—U plus 1/4 (1).
V from Tx, 1/6 scale (3). C is squared up from V. CC from C, 1/2 inch.
Draw line C to Y and I.
P is midway between C—Y.
PP from P, 1/2 inch.
Curve C, PP, and Y to T.
Z from O, the breast measure (18).
Curve neck CC through NN. C to NN, 1/6 scale.
J from Z, 2 1/4 inches; NN to XX, 1 inch.
SS from X, same as J from Z.
Curve from line XX, J, SS, 5 and BB.
SSS from BB, 1/12 waist. JJ from J, 2 inches; 12 from SS, 2 inches; 13 from 5, 2 inches; 8 from BB, 1 3/4 inch.

PARDESSUS "RAGLAN."

43, 108, 19, 52, 79.

Poitrine, sur le gilet ... 45 1/2
Agrandissement pour pardessus... 2 1/2
Grandeur actuelle pour couper ... 48
Ceinture, sur le gilet ... 40 1/2
Agrandissement pour pardessus... 2 1/2
Grandeur actuelle pour couper ... 43
Bassin, sur le pantalon ... 47 1/2
Agrandissement pour pardessus... 2 1/2
Grandeur actuelle pour couper ... 50
Largeur de l'épaule ... 68 1/2
2/3 (45 1/2) plus 2 1/2 donne l'échelle ... 48
Profondeur de l'emmanchure ... 71
Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).
On trace les lignes A, B, C.
D jusqu'à A, 1 1/4 cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 108 cm. 2—E, 23 cm.
18 jusqu'à D, 1 cm.
Trace ligne 18 vers E à bas.
G jusqu'à A, 1/6 échelle moins, 1 1/4 cm. (6 3/4 cm.); GG jusqu'à G, 1 cm.
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1 1/4 cm.).
On équivarrit la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.).
On équivarrit la ligne L jusqu'à M. Continue à 15. O jusqu'à I, 1 1/2 cm.
18 jusqu'à 15, 4 cm.
17 jusqu'à 15, 4 cm.
Px jusqu'à L, 5 cm. N jusqu'à Px, 1 1/4 cm.
On trace la ligne N—GG.
T est le centre de N et GG.
TT jusqu'à T, 1 1/4 cm.
Trace GG, TT, N et W.
W jusqu'à M, 1/12 échelle, moins 1 1/4 cm.
14 est le centre de M et R.
2 jusqu'à 14, 8 cm. (3 jusqu'à 2, 2 cm.)
1 jusqu'à 2, 2 cm.
Trace couture de 14 jusqu'à 17 et 18 en bas.
On trace la couture de côté.
R jusqu'à O 2/3 de la mesure d'échelle (32 cm.).
On équivarrit la ligne S jusqu'à R.
T jusqu'à R, 1 1/4 cm.
U jusqu'à T, 1/12 échelle (4 cm.).
Y jusqu'à U, 1/2 de T—U, plus 1 cm. (3).
V jusqu'à Tx, 1/6 échelle (8 cm.).
On trace la ligne C jusqu'à V. C—CC, 1 1/4 cm.
Z jusqu'à O de la mesure de poitrine, 48 cm.
On trace l'encolure CC par N, N. C—NN, 1/6 échelle.
J jusqu'à Z, 6 cm.
SS jusqu'à X, est la même J—Z.
NN jusqu'à XX, 2 1/2 cm.
On trace la ligne du devant XX, J, SS, 5 et BB.
JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.
On trace la ligne C—Y.
P est le centre de C et Y.
PP jusqu'à P, 1 1/4 cm.
Trace C, PP, Y et T.
13 jusqu'à 5, 5 cm. 8 jusqu'à BB, 4 cm.
SSS sont 1/12 de ceinture en bas de la ligne, 3 1/2.

"RAGLAN" UEBERZIEHER.

43, 108, 19, 52, 79.

Oberweite auf der Weste ... 45 1/2
Vergrößerung für Ueberrock ... 2 1/2
Unterweite, auf der Weste ... 40 1/2
Vergrößerung für Ueberrock ... 2 1/2
Gesässmass, auf die Hosen ... 47 1/2
Vergrößerung für Ueberrock ... 2 1/2
Schulterweite, über den Rock ... 68 1/2
Zwei Drittel (45 1/2) plus 2 1/2 giebt Skala ... 48
Schultertiefe, über den Rock ... 71
Zwei Drittel Schulterweite (68 1/2) plus 2 1/2 cm. giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1 1/4 cm.
E von D, Tailllänge, 43 cm.
B von D, Modenlänge 108 cm. 2 von E, 23 cm.
18 von D, 1 cm.
G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6 3/4).
GC von G, 1 cm.
H von A, halbe Skala (24).
I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.).
K von I, 1/3 Skala (16).
L von K, 1/3 Skala (16) plus 3 3/4 (19 3/4).
O von I, 1 1/4 cm.
M und 15 ist im Winkel gezogen von L.
18 von 15, 4 cm.
17 von 15, 4 cm.
Px von L, 5 cm. N von Px, 1 1/4 cm.
Ziehe Linie N—GG.
T ist die Mitte zwischen N und GG.
TT von T ist 1 1/4 cm.
Kürve GG, TT, N und W.
W von M, 1/12 Skala, minus 1 1/4 cm. 14 ist die Mitte zwischen M und R. 2 von 14, 8 cm. 3 von 2, 2 cm. 1 von 2, 2 cm. Ziehe Linie von 14 zu 17 und 18.
R von O, 2/3 Skala (32).
S ist im Winkel gezogen von R.
Tx von R, 1 1/4 cm.
U von Tx, 1/12 Skala (4).
Y von U, halbes Mass Tx—U (2), plus 1 cm. (3).
V von Tx, 1/6 Skala (8).
C ist von V gezeichnet. CC von C, 1 1/4 cm.
Ziehe Linie C—Y.
P ist die Mitte zwischen C und Y.
PP von P ist 1 1/4 cm.
Kürve C, PP, Y—T und 1.
Z von O, das Brustmass 48.
Kürve Hals CC durch NN. C—NN, 1/6 Skala. J von Z, 6 cm.
SS von X gleich als die Linie J von Z.
NN zu XX ist 2 1/2 cm.
Kürve Brustlinie, XX, J, SS, 5 und BB.
JJ von J, 5 cm. 12 von SS, 5 cm. 8 von BB, 4 cm.
SSS ist 1/12 Tailllenmass unter Linie (3 1/2).

THORNTON'S INTERNATIONAL SYSTEM.

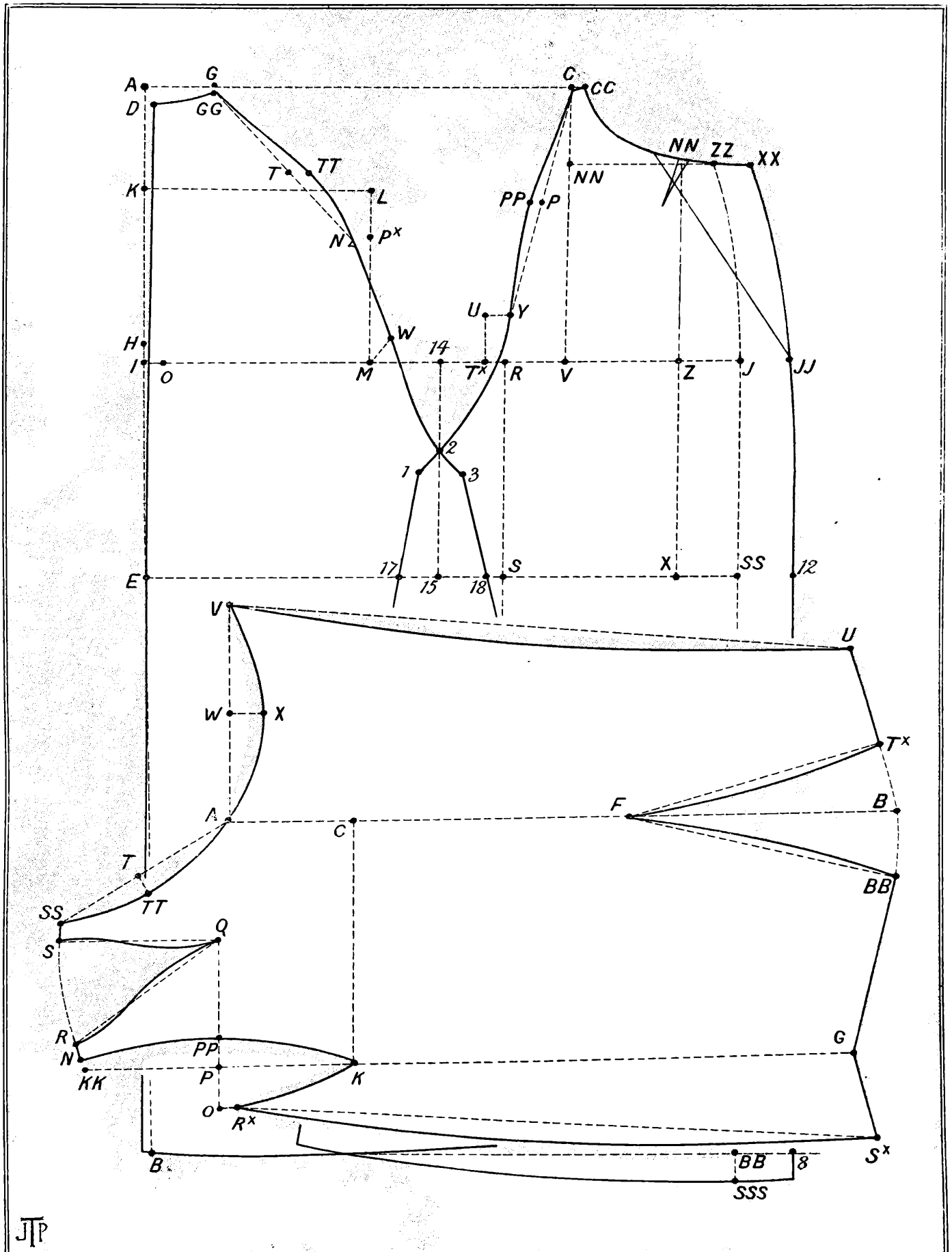


PLATE 43.—THE "SLIP-ON" OVERCOAT.

PARDESSUS "SLIP-ON."

"SLIP-ON" ÜBERROCK.



PLATE 44—DRESSING GOWN AND SMOKING JACKET.
ROBE DE CHAMBRE ET VESTON NÉGLIGÉ. SCHLAF-ROCK UND HAUSE-ROCK.

DRESSING GOWNS AND JACKETS.

—————:O:—————

It is so seldom a description of these garments is issued with any tailor's publications, that the admirable delineations of the details shown on the fashion plate will prove particularly useful. With the drawings here submitted, and with the instructions for cutting the garments facing the diagram page, there is no reason why any tailor should hesitate in successfully undertaking the making of such outfits.

The Dressing Gown shown is cut in the single-breasted form, and has four holes and buttons below the turns. It may be added that these garments are often made double-breasted. The collar and cuffs are of silk contrasting in colour with the material selected for the garment. Side pockets are inserted in a slanting direction over the hips. The edges and cuffs are decorated with ornamental cord, in which the colours of the body and facings are often artistically blended. The waist is cut easy fitting, and is drawn into the required size by a silken girdle finished with tassels. The fronts are faced with the same material as that used for the body.

Such garments are sometimes unlined, but more frequently are finished with flannel of a bright colour. The materials selected for this style of garment are either elaborately woven silk textures in Oriental patterns, or soft makes of vicunas in dark green, brown or purple shades.

The Smoking Jacket is usually made from vicunas in artistic shades of colouring. In the best qualities some of these materials cost as much as 25s. per yard. Materials of woven silk textures are sometimes preferred. Where economy of cost in production is essential, soft makes of fancy coloured flannels are selected. The style of jacket shown on the drawing is double-breasted, and is fastened at the front with rows of cord and olivets. The linings, which are of a contrasting colour, are frequently "quilted," as are also the silk collar and cuffs. The trousers most strictly in accord with the jacket are made of the same material. They are cut very wide in the legs, and are drawn in to the size of the waist by a flat silk girdle.

In the majority of cases these jackets are worn with ordinary walking trousers.

Velvet Smoking Jackets.—When the writer was actively engaged as a sewing tailor, large numbers of smoking jackets were made of velvet, or frequently for economy from velveteen. This style of garment is still frequently ordered, and when correctly cut and finished has a very gorgeous effect. The details are the same as above described. In cutting either velvet or velveteen, tailors prefer arranging it so that the pile is reversed, or as is known in the trade, cut against the wool. Such material so treated presents a much richer appearance in wear than if it were cut with the pile running in the ordinary way.

In making up Velvets, few basting stitches are advisable, as they leave marks impossible to remove. The various seams may be held together until sewn by needles inserted at their edges. Where basting stitches are imperative, they should be inserted through a strip of silesia laid upon the face of the velvet. Pressing with the iron, as generally understood, should never be introduced in the case of velvet materials. The seams are lightly rubbed open with the "nose" of the iron, which, for the purpose, is placed standing upwards upon its rear end. If, when finished, any portions of the material present a rough appearance, an iron may be laid upon its side and covered by a "press pad." The inside of the garment is then laid upon the "pad," while the outside is carefully brushed against the pile. Some tailors introduce a "damp rag" between the iron and the pad, but its use imparts a limp effect upon the velvet that is not desirable. The edges of velvet garments are usually made up plain ("bluffed"), although sometimes silk braid is introduced. When the edges are plain, the facings are carefully "feiled" upon the in-turns of the fronts. In sewing velvet the material should be guarded from the pressure of the hand by holding a piece of cloth between the fingers and the material.

Velveteen is much more amenable to ordinary working up than velvet. Provided that the outside is protected from the sleeve-board by a "press-pad," the inside may be freely smoothed by the iron, and in finishing off, the "damp-rag" may be judiciously used with advantage and safety.

DRESSING GOWN AND SMOKING JACKET.

DRESSING GOWN MEASURES.

16 1/2, 5, 7 1/4, 20 1/4, 30 1/2.

Breast on Vest ... 17	Width, S.M. 25 1/2	17
Size Addition ... 1	Size addition ...	1
Size as cut ... 18	Scale as used ...	18
Waist on Vest ... 15	Depth S.M. 26 1/2 = 1	inch excess.
Size Addition ... 1		
Size as cut ... 16	Note. — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.	
Seat on Trousers ... 18		
Size Addition ... 1		
Size as cut ... 19		

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D waist length, 16 1/2 inches.

B from D, fashion length, 51 inches. 2 from E, 9 inches. 18 from D, 1/4 inch.

Draw line from 18 through E to bottom.

G from A, 1/6 scale less 1/2 inch (2 1/2).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1 1/2 inch).

In the absence of shoulder measures make I from H a 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 1/2 inches (7 1/2).

M is squared down from L.

L to N, 2 inches.

W from M, 1/12 scale (1 1/2). 14 is midway between M—R. Square down to point 15. 17 from 15 is 1 inch. 16 from 15 is 1 inch. Draw waist seams from 14 through 17 and 16, and straight to bottom.

LL from L, 1/2 in.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 1/2).

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1 1/4 inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U, plus 1/4 (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S half waist, plus 1/4 inch (8 1/4).

J from Z, 2 1/4 inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

SSS from BB, 1/12 waist. JJ from J, 1 inch.

12 from SS, 1 inch. 8 from BB, 1 inch.

Allow 1 inch button catch on right side.

SMOKING JACKET.

All points obtained the same as for D.B. Reefer, with the exception that it is cut with a roll collar instead of a step.

ROBE DE CHAMBRE.

43, 46 3/4, 130, 19, 52, 79.

Poitrine, sur le gilet ...	45 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper...		48
Ceinture, sur le gilet ...	40 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper...		43
Bassin, sur le pantalon...	47 1/2	
Agrandissement pour pardessus	2 1/2	
Grandeur actuel pour couper ...		50
Largeur de l'épaule ...	68 1/2	
2/3 (45 1/2), plus 2 1/2 donne l'échelle...		48
Profondeur de l'emmanchure ...		71

Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

On trace les lignes, A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 130 cm. 2—E, 23 cm.

18 jusqu'à D, 1 cm.

Trace ligne 18, vers E, à bas.

G jusqu'à A, 1/6 échelle moins 1 1/4 cm. (6 3/4 cm.). GG jusqu'à G, 1 cm.

H jusqu'à A, 1/2 échelle 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 1/4 cm.).

On équivarrit la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.). LL jusqu'à L, 1 1/4 cm.

On équivarrit la ligne L jusqu'à M.

N jusqu'à L, 5 cm.

W jusqu'à M 1/12 de l'échelle (4 cm.). 14 est le centre de M et R. On équivarrit la ligne, 15. 15 jusqu'à 17, 2 1/2 cm. 15 jusqu'à 16, 2 1/2 cm.

Trace couture de 14 jusqu'à 17 et 16 en bas.

On trace la couture de côté.

R jusqu'à O 2/3 de la mesure d'échelle, 32 cm.

On équivarrit la ligne R jusqu'à S.

T jusqu'à R, 1 1/4 cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 cm.

Ensuite on trace la ligne d'épaule CC jusqu'à LL.

Trace LL, N et W.

X jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1/2 de T—U, plus 1 cm.

On trace l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.

On trace l'encolure CC, par NN. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture, plus 1 cm. (22 1/2 cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 1/2 cm.

On trace la ligne du devant, XX, J, SS, 5 et BB.

JJ jusqu'à J, 2 1/2 cm. 12 jusqu'à SS, 2 1/2 cm.

SSS sont 1/12 de ceinture en bas de la ligne 3 1/2.

Chargé 2 1/2 cm. coté droite.

VESTON "SMOKING."

Tous les points sont comme chez un veston croisé seulement que la différence est que les revers sont en roulant.

SCHLAFROCK.

43, 46 3/4, 130, 19, 52, 79.

Oberweite, auf der Weste ..	45 1/2	
Vergrosserung für Ueberrock...	2 1/2	
Unterweite, auf der Weste ..	40 1/2	48
Vergrosserung für Ueberrock..	2 1/2	
Gesässmass, auf die Hosen ..	47 1/2	43
Vergrosserung für Ueberrock...	2 1/2	
Schulterweite, über den Rock...	68 1/2	50
Zwei Drittel (45 1/2), plus 2 1/2 giebt		
Skala ...		48
Schultertiefe, über den Rock ...		71

Zwei drittel Schulterweite (68 1/2), plus 2 1/2 cm. giebt die Skala (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B C.

D von A, 1 1/4 cm.

E von D, Tailllänge, 43 cm.

B von D, Modenlänge, 130 cm. 2 von E, 23 cm

18 von D, 1 cm.

G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6 3/4).

GC von G, 1 cm.

II von A, halbe Skala (24).

I von H, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.). K von I 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3 3/4 (19 3/4).

LL von L, 1 1/4 cm.

M ist im Winkel gezogen von L.

Ziehe Linie GG zu LL.

N von L, 5 cm.

W von M, 1/12 Skala (4). 14 ist die Mitte zwischen M und R. 15 von 17, 2 1/2 cm.

15 von 16, 2 1/2 cm. Ziehe Linie von 14 zu 17 und 16.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1 1/4 cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet. CC von C, 1 cm.

Ziehe Linie CC zu LL.

Kurve LL, N und W.

X von CC dasselbe als die Schulternaht nach hinten, minus 1 cm.

Y von U, halbes Maas T—U (2), plus 1 cm. (3).

Kurve Armloch und Schulternaht.

Z von O das Brustmaas (48).

Kurve Hals CC, durch NN. C—NN, 1/6 Skala.

SS von S, halbes Taillemaas, plus 1 cm. (19 1/2 cm.).

J von Z, 6 cm., NN zu XX ist 2 1/2 cm.

Kurve Brustlinie, XX, J, SS, 5 und BB.

JJ von J, 2 1/2 cm. 12 von SS, 2 1/2 cm.

SSS ist 1/12 Taillemaas unter Linie (3 1/2).

RAUCH-JACKE.

Alle Punkte finde in selben Weise als II R Sacco nur mit dem Unterschied, das dieses wird mit roll Kragen geschnitten.

THORNTON'S INTERNATIONAL SYSTEM.

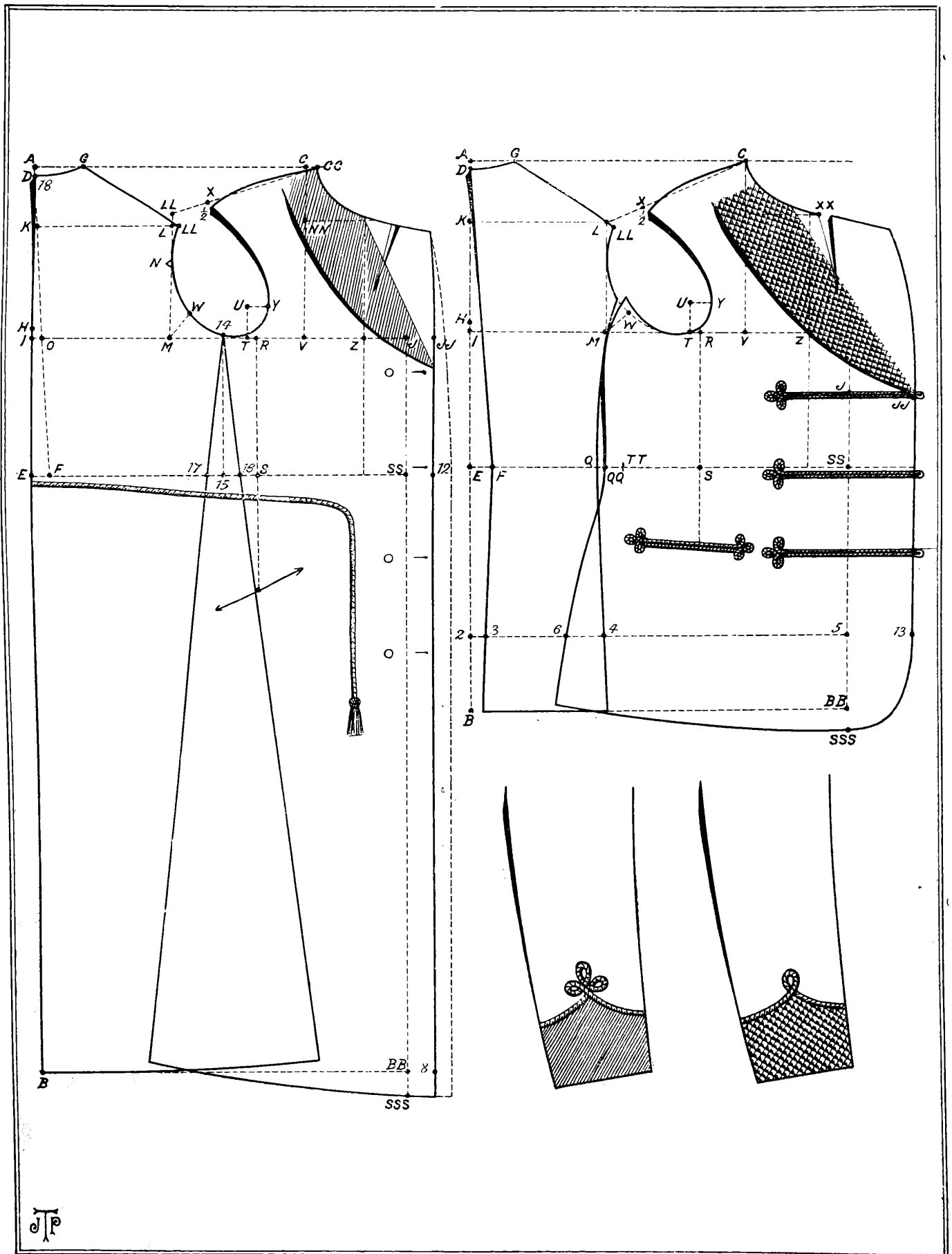


PLATE 45.—DRESSING GOWN AND SMOKING JACKET.

ROBE DE CHAMBRE ET VESTON NÉGLIGÉ.

SCHLAFROCK UND HAUSSCHLAFROCK.

THE CUTTING OF SLEEVES.

:O:

MEASUREMENTS:—Breast, or scale, 18; across back, $7\frac{1}{2}$; to elbow, $20\frac{1}{2}$; to hand, 31.

STANDARD SLEEVE (DIAS. 1 AND 2).

B from A, a straight line.
Measure back from X to N ($7\frac{1}{4}$).
Place this amount at A, and continue to C, $\frac{2}{3}$ of scale, less 1 in. (11).
Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.
By F cast the curve B to BB.
D from C, $\frac{1}{2}$ scale, less $\frac{1}{2}$ in. ($8\frac{1}{2}$).
Square down to point G.
BB from G is $\frac{1}{3}$ scale, or to taste.
Square F, BB, and G.
H is squared out from F, I from H, 1 in.
J from I, 1 in. Curve forearm.
Measure scye (Dia. 1), from hind-arm (N) to forearm (RR), say $9\frac{1}{2}$ in.
Make sleeve from A to K, same amount ($9\frac{1}{2}$).
Curve forearm from K, through J to G.
E is midway between C and D.
L from E, one half of A—K, plus $\frac{1}{2}$ in. ($5\frac{1}{4}$).
Curve sleeve head and hind-arm.
Under side. Measure scye (Dia. 1) NN to RR ($7\frac{1}{2}$).
Measure sleeve, K to M, $\frac{1}{2}$ in. more (8).
Curve under side as diagram.

RAGLAN SLEEVE (DIAS. 3 AND 4.)

Top side. Measure (Dia. 4) from RR to C ($9\frac{1}{2}$).
KK from K, on sleeve, $\frac{1}{4}$ in. less ($9\frac{1}{4}$).
P is midway between K and KK.
PP from P, 1 in. N from KK, $\frac{1}{2}$ in.
Curve front line N, PP, to K.
Q from P, $\frac{1}{4}$ scale ($4\frac{1}{2}$).
R from N, $\frac{1}{2}$ in. Make Q a pivot and curve from R to S, $\frac{1}{6}$ scale, plus $\frac{1}{2}$ in. ($3\frac{1}{2}$).
Draw line from Q to S.
SS from S, $\frac{1}{2}$ in. Square line K—C.
C from D, half scale, less $\frac{1}{2}$ in. ($8\frac{1}{2}$).
Measure back X to N (Dia. 4) ($6\frac{3}{4}$).
Place this amount at C and make point A two-thirds of scale, less 1 in. (11).
Draw line A to SS, as diagram.
T is midway between SS and A.
TT from T is $\frac{3}{4}$ of an inch.
Curve SS and TT to point A.
Curve from R and S to Q, as dia.
All the lower parts of the top sleeve and also the under side are formed as above described for the ordinary sleeve.

POUR LES ETUDIANTS FRANÇAIS.

MANCHE ORDINAIRE (DIAS. 1 ET 2.)

Échelle, 48.
B jusqu'à A, une ligne droite.
On mesure X—N (le dos) 19 (Dia. 1).
On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$), et on fait la longueur à mesure.
D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).
Courbe la ligne B—BB.
BB jusqu'à G, $\frac{1}{3}$ échelle.
Trace les lignes F, BB, G.
Trace ligne H jusqu'à F.
I jusqu'à H, $2\frac{1}{2}$ cm.
J jusqu'à I, $2\frac{1}{2}$ cm. Trace couture.
On mesure l'emmanchure (Dias. 1 et 2).
N jusqu'à RR (26 cm.).
K jusqu'à A, même comme ligne l'emmanchure N—RR (26).
Courbe couture, K, J, G.
E est le centre de C et D.
L jusqu'à E, $\frac{1}{2}$ de A—K, plus $1\frac{1}{4}$ ($14\frac{1}{4}$).
On mesure l'emmanchure (dias. 1 et 2), NN jusqu'à RR (22).
K jusqu'à M, la même N—RR, plus $1\frac{1}{4}$ cm.

RAGLAN,

Mesure (Dia. 4), RR—C (25).
KK jusqu'à K, la même RR—C, moins 1 cm.
P est le centre de K et KK.
PP jusqu'à P, $2\frac{1}{2}$ cm. N jusqu'à KK, $1\frac{1}{4}$ cm.
Courbe ligne, N, PP, K.
Q jusqu'à P, $\frac{1}{4}$ échelle (12).
R jusqu'à N, $1\frac{1}{4}$ cm. Courbe R—S.
S jusqu'à R, $\frac{1}{6}$ échelle, plus $1\frac{1}{4}$ cm. ($9\frac{1}{4}$).
Trace ligne Q—S.
SS jusqu'à S, $1\frac{1}{4}$ cm. Trace ligne K—C.
C jusqu'à D, $\frac{1}{2}$ échelle, moins $1\frac{1}{4}$ ($22\frac{3}{4}$).
On mesure X—N (le dos, Dia. 4), $18\frac{1}{2}$ cm.
On place ensuite cette quantité à C, et mesure jusqu'à A, $\frac{2}{3}$ échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).
Trace ligne A—SS.
T est le centre de SS et A.
TT jusqu'à T, 2 cm.
Courbe ligne SS, TT, A.
Courbe R, S, Q.

FÜR DEN DEUTSCHEN STUDENTEN.

ÄRMEL (DIAS. 1 UND 2).

Ziehe Linie B—A.
Messe X—N (Dia. 1), 19 cm.
Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).
Setze dasselbe an zu Ellenbogen (52) und Hand (79).
Kürve Linie B—BB.
D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).
G ist im Winkel gezogen von D.
BB von G, $\frac{1}{3}$ Skala.
Ziehe Linien F, BB, und G.
Ziehe Linie F—H. I von H, $2\frac{1}{2}$ cm.
J von I, $2\frac{1}{2}$ cm.
Messe N—RR (Dia. 1), 26 cm.
K von A gleich als N—RR (26).
Kürve Linie K, J, G.
E ist die Mitte zwischen C und D.
L von E halbe A—K, plus $1\frac{1}{4}$ ($14\frac{1}{4}$).
Messe NN—RR (Dia. 1), 22 cm.
Ziehe Linie K—M, gleich als NN—RR, plus $1\frac{1}{4}$ ($23\frac{1}{4}$).

“RAGLAN (DIAS. 3 UND 4.)

Messe (Dia. 4) RR—C (25).
KK von K, gleich als RR—C, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).
P ist die Mitte zwischen K und KK.
PP von P, $2\frac{1}{2}$ cm.
N von KK, $1\frac{1}{4}$ cm.
Kürve Linie N, PP, K.
Q von P, $\frac{1}{4}$ Skala (12).
R von N, $1\frac{1}{4}$ cm. Kürve R—S.
S von R, $\frac{1}{6}$ Skala, plus $1\frac{1}{4}$ cm. ($9\frac{1}{4}$).
Ziehe Linie Q—S.
SS von S, $1\frac{1}{4}$ cm. Ziehe Linie K—C.
C von D, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).
Messe X—N (Dia. 4), $18\frac{1}{2}$ cm.
Setze dasselbe an zu C, und messe zu A, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).
Ziehe Linie, A—SS.
T ist die Mitte zwischen SS und A.
TT von T, 2 cm.
Kürve Linie SS, TT, A.
Kürve Linie R, S, Q.

THORNTON'S INTERNATIONAL SYSTEM.

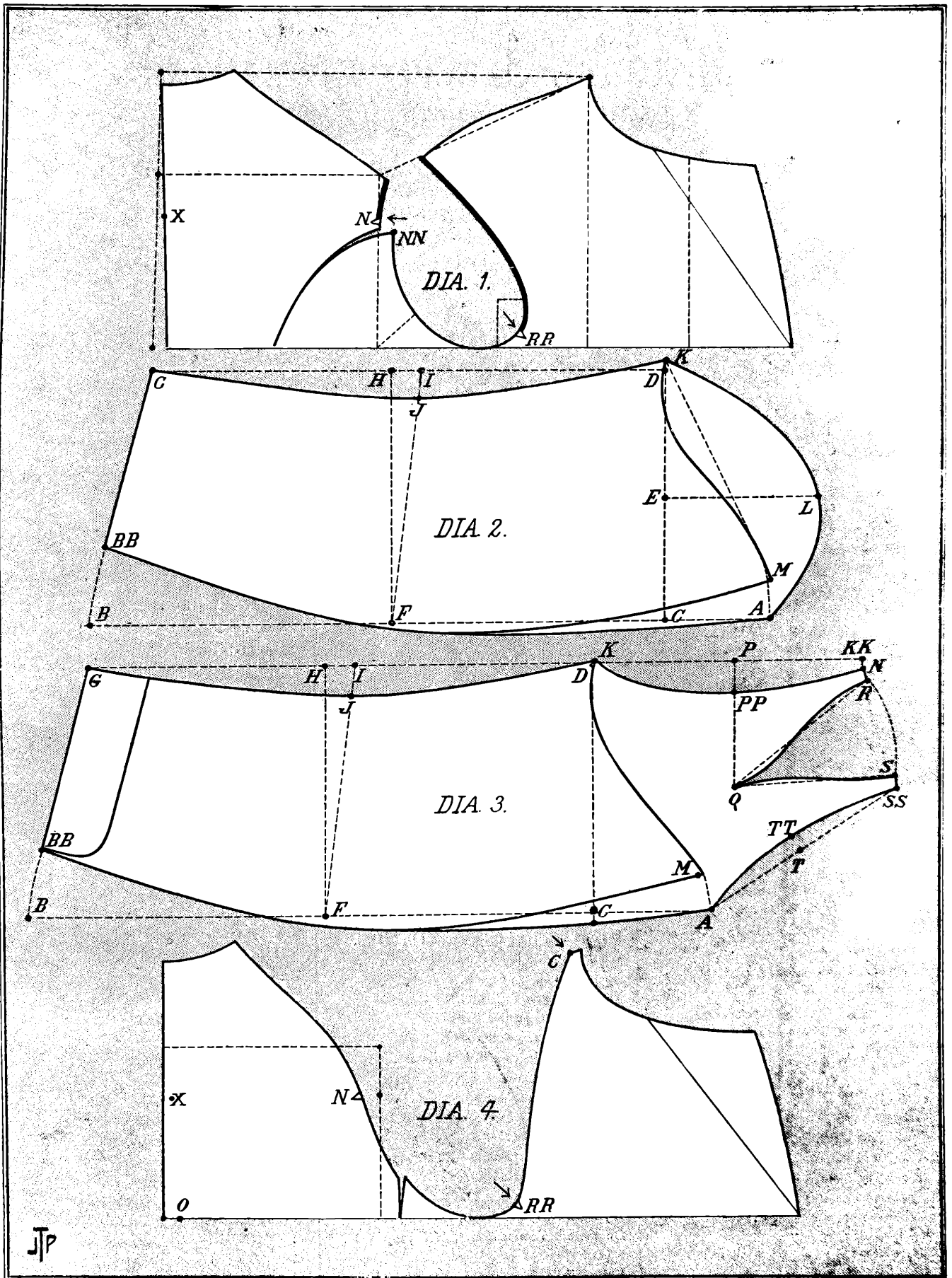


PLATE 46.—SLEEVES, ORDINARY AND RAGLAN.

MANCHIE ORDINAIRE ET DE RAGLAN.

GEWÖHNLICHE UND RAGLAN ÄRMEL.

INTERNATIONAL SLEEVE ADAPTATION.

HOW THE SYSTEM ADAPTS ITSELF TO ALL FORMS OF SCYES.

—:O:—

MEASUREMENTS:—Breast, or scale, 18; across back, $7\frac{1}{4}$; to elbow, $20\frac{1}{2}$; to hand, 31.

FORWARD SCYE. (DIAS. 1 AND 2.)

(The dotted lines show the normal outline.)

B from A, a straight line.

Measure back from X to N ($7\frac{1}{4}$).

Place this amount at A, and continue to C, $\frac{2}{3}$ of scale, less 1 in. (11).

Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.

By F cast the curve B to BB.

D from C, $\frac{1}{2}$ scale, less $1\frac{1}{2}$ in. ($8\frac{1}{2}$).

Square down to point G.

BB from G is $\frac{1}{3}$ scale, or to taste.

Square F, BB, and G.

II is squared out from F, I from H, 1 in.

J from I, 1 in. Curve forearm.

Measure scye (Dia. 1), from hind-arm (N) to forearm (RR), say $10\frac{1}{4}$ in.

KK from K, one half of D—K.

Make sleeve from A to K, same amount ($10\frac{1}{4}$).

Curve forearm from KK, through J to G.

E is midway between C and D.

L from E, half of A—K, plus $\frac{1}{2}$ in. ($5\frac{5}{8}$).

Curve sleeve head and hind-arm.

Under side. Measure scye (Dia. 1) NN to RR (8).

Measure sleeve, KK to M, $\frac{1}{2}$ in. more ($8\frac{1}{2}$).

Curve under side as diagram.

AMERICAN SHOULDER SLEEVE. (DIAS. 3 AND 4.)

Top side. Measure (Dia. 4) from RR to N ($10\frac{1}{2}$).

B from A, a straight line.

Measure back from X to N ($7\frac{1}{4}$).

Place this amount at A, and continue to C, $\frac{2}{3}$ of scale, less 1 in. (11).

Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.

By F cast the curve from B to BB.

D from C, $\frac{1}{2}$ scale, less $1\frac{1}{2}$ in. ($8\frac{1}{2}$).

Square down to point G.

BB from G is $\frac{1}{3}$ scale, or to taste.

Square F, BB, and G.

II is squared out from F, I from II, 1 in.

J from I, 1 in. curve forearm.

Measure scye (Dia. 3) from hind arm (N) to forearm (RR), say $10\frac{1}{2}$ in.

Make sleeve from K to AA, same amount ($10\frac{1}{2}$).

KK upwards to K, one half of D to K.

Curve forearm downwards, through J to G.

E is midway between C and D.

L from E, half of AA—K, plus $\frac{1}{2}$ in. ($5\frac{3}{4}$)

Curve sleeve head and hind-arm.

Under side. Measure scye (Dia. 3) NN to RR ($7\frac{1}{2}$).

Measure sleeve K to M, $\frac{1}{2}$ in. more (8).

Curve under side as diagram.

POUR LES ETUDIANTS FRANÇAIS.

EMMANCHURE AVANCÉE (DIAS. 1 ET 2.)

Echelle, 48.

B jusqu'à A, une ligne droite.

On mesure X—N (le dos) 19 (Dia. 1.)

On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$), et on fait la longueur à mesure.

D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).

Courbe la ligne B—BB.

BB jusqu'à G, $\frac{1}{3}$ échelle.

Trace les lignes F, BB, G.

Trace ligne H jusqu'à F.

I jusqu'à H, $2\frac{1}{2}$ cm.

J jusqu'à I, $2\frac{1}{2}$ cm. Trace couture.

On mesure l'emmanchure (Dias. 1 et 2).

N jusqu'à RR (28 cm.).

K jusqu'à A, même comme ligne l'emmanchure N—RR (28).

Courbe couture, KK, J, G.

E est le centre de C et D.

L jusqu'à E, $\frac{1}{2}$ de A—K, plus $1\frac{1}{4}$ cm.

On mesure l'emmanchure (Dias. 1 et 2), NN jusqu'à RR (23.)

KK jusqu'à M, la même N—RR, plus $1\frac{1}{4}$ cm.

ÉPAULES MONTÉES "AMERICAINE."

Echelle, 48.

B jusqu'à A, une ligne droite.

On mesure X—N (le dos) 19 (Dia. 3).

On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$), et on fait la longueur à mesure.

D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).

Courbe la ligne B—BB.

BB jusqu'à G, $\frac{1}{3}$ échelle.

Trace les lignes F, BB, G.

Trace ligne II jusqu'à F.

I jusqu'à II, $2\frac{1}{2}$ cm.

J jusqu'à I, $2\frac{1}{2}$ cm. Trace couture.

On mesure l'emmanchure (Dias. 1 et 2).

N jusqu'à RL ($28\frac{1}{2}$ cm.).

K jusqu'à AA, même comme ligne l'emmanchure N—RR ($28\frac{1}{2}$).

K jusqu'à KK, $\frac{1}{2}$ de D—K.

Courbe couture, K, J, G.

E est le centre de C et D.

L jusqu'à E, $\frac{1}{2}$ de A—L, plus $1\frac{1}{4}$ cm.

On mesure l'emmanchure, NN jusqu'à RR (22).

K jusqu'à M, la même N—RR, plus $1\frac{1}{4}$ cm.

FÜR DEN DEUTSCHEN STUDENTEN.

NACH VORNE GEHENDES ÄRMLOCH. (DIAS. 1 UND 2.)

Ziehe Linie B—A.

Messe X—N (Dia. 1), 19 cm.

Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).

Setze dasselbe an zu Ellenbogen (52) und Hand (79).

Kürve Linie B—BB.

D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).

G ist im Winkel gezogen von D.

BB von G, $\frac{1}{3}$ Skala.

Ziehe Linien F, BB, und G.

Ziehe Linie F—H. I von H, $2\frac{1}{2}$ cm.

J von I, $2\frac{1}{2}$ cm.

Messe N—RR (Dia. 1), 28 cm.

K von A gleich als N—RR (28).

Kürve Linie KK, J, G.

E ist die Mitte zwischen C und D.

L von E halbe A—K, plus $1\frac{1}{4}$ ($14\frac{1}{4}$).

Messe NN—RR (Dia. 1), 22 cm.

Ziehe Linie K—M, gleich als NN—RR, plus $1\frac{1}{4}$ ($23\frac{1}{4}$).

AMERIKANISCHE SCHULTERN. (DIAS. 3 UND 4.)

Skala 48.

Ziehe Linie B—A.

Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).

Setze dasselbe an zu Ellenbogen (52) und Hand (79).

Kürve Linie B—BB.

D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).

G ist im Winkel gezogen von D.

BB von G, $\frac{1}{3}$ Skala.

Ziehe Linien F, BB, und G.

Ziehe Linie F—H. I von H, $2\frac{1}{2}$ cm.

J von I, $2\frac{1}{2}$ cm.

Messe N—RR (Dia. 3), $28\frac{1}{2}$ cm.

K von A gleich als N—RR ($28\frac{1}{2}$).

KK von K, halbe D—K.

Kürve Linie, K, J, G.

E ist die Mitte zwischen C und D.

L von E halbe A—K, plus $1\frac{1}{4}$ cm.

Messe NN—RR (Dia. 3), 22 cm.

Ziehe Linie K—M, gleich als NN—RR, plus $1\frac{1}{4}$ ($23\frac{1}{4}$).

THORNTON'S INTERNATIONAL SYSTEM.

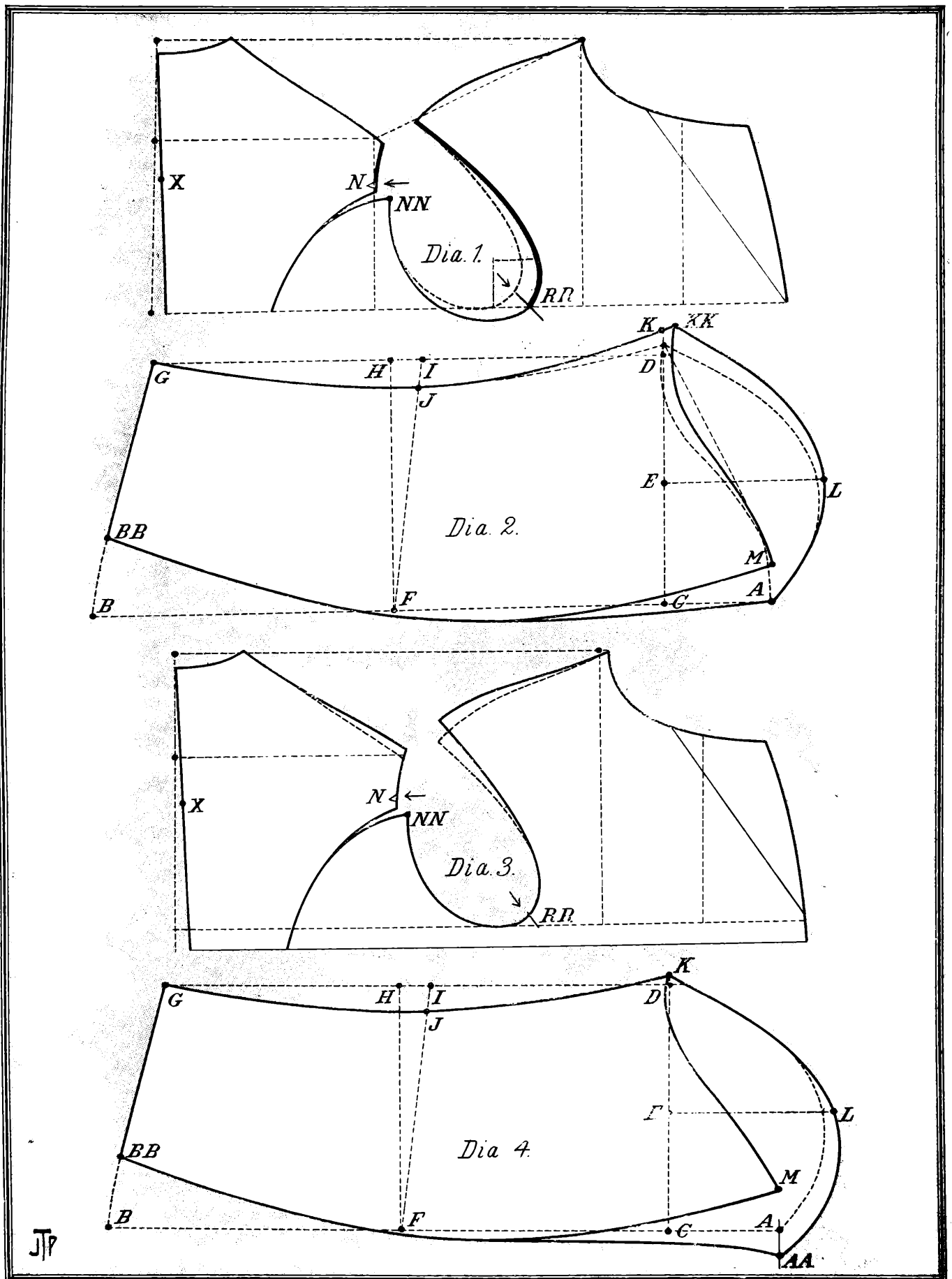


PLATE 47.—SLEEVE ADAPTATION.

RECTIFICATION DES MANCHES.

ARMLOCH VERSCHIEBUNG.

SLEEVES FOR NARROW AND BROAD BACKS.

NARROW BACK. (DIAS. 5 AND 6.)

Back Width, $6\frac{1}{2}$. Scale, 18.

B from A, a straight line.

Measure back from X to N ($6\frac{1}{2}$)

Place this amount at A, and continue to C, $\frac{2}{3}$ of scale, less 1 in. (11).

Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.

By F cast the curve B to BB.

D from C, $\frac{1}{2}$ scale, less $\frac{1}{2}$ in. ($8\frac{1}{2}$).

Square down to point G.

BB from G is $\frac{1}{3}$ scale, or to taste.

Square F, BB, and G.

H is squared out from F, I from H, 1 in.

J from I, 1 in. Curve forearm.

Measure scye (Dia. 1), from hind-arm (N) to forearm (RR), say $10\frac{1}{4}$ in.

Make sleeve from A to K, same amount ($10\frac{1}{4}$)

Curve forearm from K, through J to G.

E is midway between C and D.

L from E, half of A—K, plus $\frac{1}{2}$ in. ($5\frac{5}{8}$).

Curve sleeve head and hind-arm.

Under side. Measure scye (Dia. 1) NN to RR ($7\frac{1}{2}$).

Measure sleeve, K to M, $\frac{1}{2}$ in. more (8).

Curve under side as diagram.

BROAD BACK. (DIAS. 7 AND 8.)

Back Width, 8. Scale, 18.

Sleeve (Dias. 7 and 8).

B from A, a straight line.

Measure back from X to N (8).

Place this amount at A, and continue to C, $\frac{2}{3}$ of scale, less 1 in. (11).

Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.

By F cast the curve B to BB.

D from C, $\frac{1}{2}$ scale, less $\frac{1}{2}$ in. ($8\frac{1}{2}$).

Square down to point G.

BB from G is $\frac{1}{3}$ scale, or to taste.

Square F, BB, and G.

H is squared out from F, I from H, 1 in.

J from I, 1 in. Curve forearm.

Measure scye (Dia. 7), from hind-arm (N) to forearm (RR), say $9\frac{1}{2}$ in.

Make sleeve from A to K, same amount ($9\frac{1}{2}$).

Curve forearm from K, through J to G.

E is midway between C and D.

L from E, one half of A—K, plus $\frac{1}{2}$ in. ($5\frac{1}{2}$).

Curve sleeve head and hind-arm.

Under side. Measure scye (Dia. 1) NN to RR ($7\frac{1}{2}$).

Measure sleeve, K to M, $\frac{1}{2}$ in. more (8).

Curve under side as diagram.

POUR LES ÉTUDIANTS FRANÇAIS

DOS ÉTROIT.

MANCHE ORDINAIRE. (DIAS. 5 ET 6.)

Echelle, 48. Le dos, 17 cm.

B jusqu'à A, une ligne droite.

On mesure X—N (le dos) 17 (Dia. 5).

On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$), et on fait la longueur à mesure.

D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).

Courbe la ligne B—BB.

BB jusqu'à G, $\frac{1}{3}$ échelle.

Trace les lignes F, BB, G.

Trace ligne H jusqu'à F.

I jusqu'à H, $2\frac{1}{2}$ cm.

J jusqu'à I, $2\frac{1}{2}$ cm. Trace couture.

On mesure l'emmanchure (Dias. 1 et 2).

N jusqu'à RR (28 cm.).

K jusqu'à A, même comme ligne d'emmanchure N—RR (28).

Courbe couture, K, J, G.

E est le centre de C et D.

L jusqu'à E, $\frac{1}{2}$ de A—K, plus $1\frac{1}{4}$ cm.

On mesure l'emmanchure (Dia. 5) NN jusqu'à RR (22).

K jusqu'à M, la même N—RR, plus $1\frac{1}{4}$ cm.

DOS LARGE. (DIAS. 7 ET 8.)

Echelle, 48.

B jusqu'à A, une ligne droite.

On mesure X—N (le dos) 21 (Dia. 1).

On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$) et on fait la longueur à mesure.

D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).

Courbe la ligne B—BB.

BB jusqu'à G, $\frac{1}{3}$ échelle.

Trace les lignes F, BB, G.

Trace ligne H jusqu'à F.

I jusqu'à H, $2\frac{1}{2}$ cm.

J jusqu'à I, $2\frac{1}{2}$ cm. Trace couture.

On mesure l'emmanchure (Dia. 7).

N jusqu'à RR (25 cm.).

K jusqu'à A, même comme ligne d'emmanchure N—RR (25).

Courbe couture, K, J, G.

E est le centre de C et D.

L jusqu'à E, $\frac{1}{2}$ de A—K, plus $1\frac{1}{4}$ cm.

On mesure l'emmanchure (Dia. 7) NN jusqu'à RR (19).

K jusqu'à M, la même N—RR, plus $1\frac{1}{4}$ cm.

FÜR DEN DEUTSCHEN STUDENTER.

SCHMALER RÜCKEN. (DIAS. 5 UND 6.)

Skala 48. X—N, 17 cm.

Ziehe Linie B—A.

Messe X—N (Dia. 5), 17 cm.

Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).

Setze dasselbe an zu Ellenbogen (52) und Hand (79).

Kürve Linie B—BB.

D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).

G ist im Winkel gezogen von D.

BB von G, $\frac{1}{3}$ Skala.

Ziehe Linien F, BB, und G.

Ziehe Linie F—H. I von H, $2\frac{1}{2}$ cm.

J von I, $2\frac{1}{2}$ cm.

Messe N—RR (Dia. 5), 28 cm.

K von A gleich als N—RR (28).

Kürve Linie K, J, G.

E ist die Mitte zwischen C und D.

L von E halbe A—K, plus $1\frac{1}{4}$ cm.

Messe NN—RR (Dia. 1), 22 cm.

Ziehe Linie K—M, gleich als NN—RR, plus $1\frac{1}{4}$ ($23\frac{1}{4}$).

WEITER RÜCKEN. (DIAS. 7 UND 8.)

Ziehe Linie B—A.

Messe X—N (Dia. 1), 21 cm.

Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).

Setze dasselbe an zu Ellenbogen (52) und Hand (79).

Kürve Linie B—BB.

D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).

G ist im Winkel gezogen von D.

BB von G, $\frac{1}{3}$ Skala.

Ziehe Linien F, BB, und G.

Ziehe Linie F—H. I von H, $2\frac{1}{2}$ cm.

J von I, $2\frac{1}{2}$ cm.

Messe N—RR (Dia. 1), 25 cm.

K von A gleich als N—RR (25).

Kürve Linie K, J, G.

E ist die Mitte zwischen C und D.

L von E halbe A—K, plus $1\frac{1}{4}$ cm.

Messe NN—RR (Dia. 7), 19 cm.

Ziehe Linie K—M, gleich als NN—RR, plus $1\frac{1}{4}$ ($23\frac{1}{4}$).

THORNTON'S INTERNATIONAL SYSTEM.

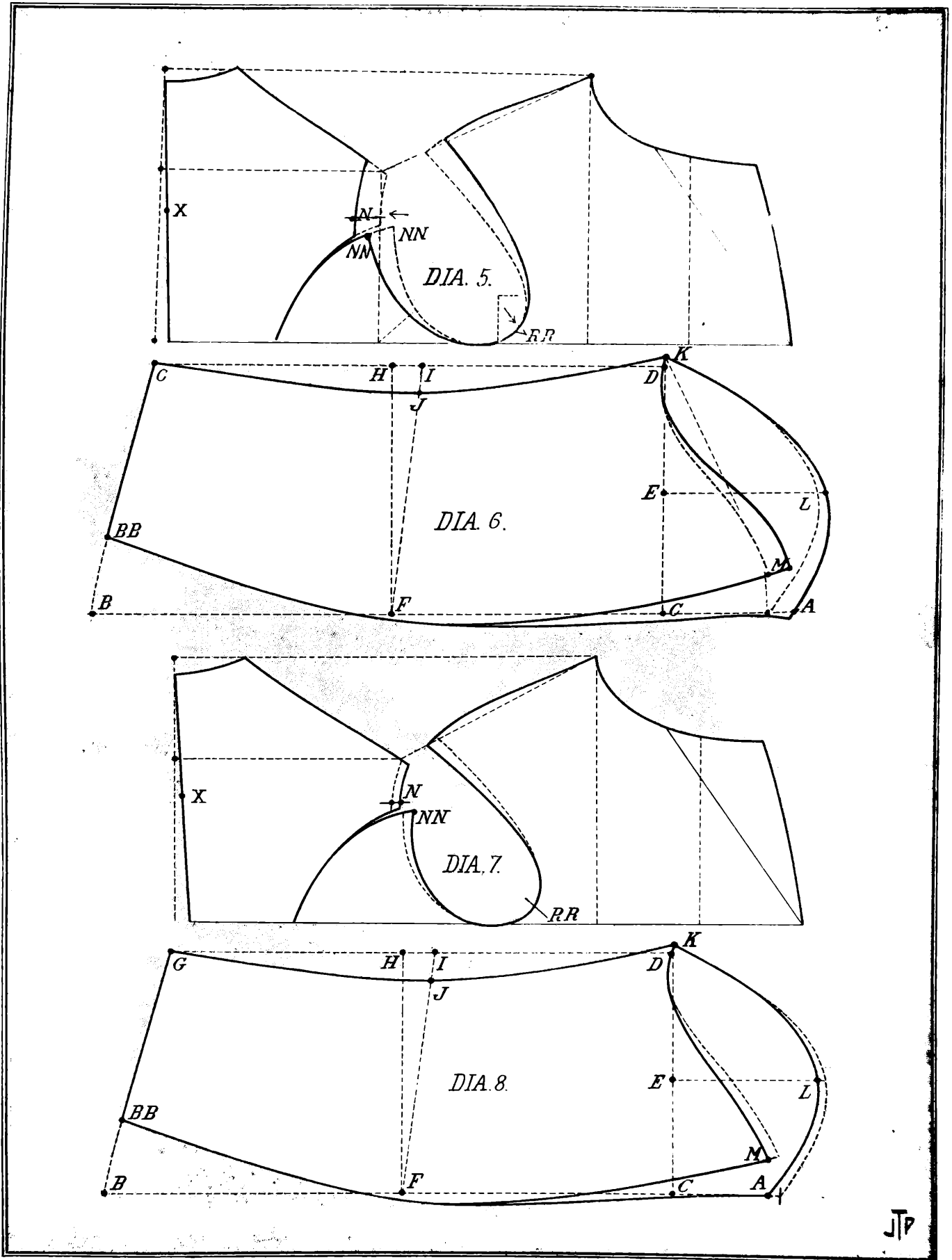


PLATE 48.—SLEEVES FOR NARROW AND BROAD BACKS.

MANCHE DES DOS ÉTROIT ET LARGE.

ÄRMEL FÜR SCHMALER UND WEITEN RÜCKEN.

COLLARS WHILE YOU WAIT.

— : o : —

THE collar is so important a part of every coat that the following report of one of the most unique "lectures" ever delivered before a society of tailors, will prove instructive and interesting to all students of practical garment cutting and making. The account of the meeting here reprinted appeared in *The Tailors Gazette* of July, 1898:—

"At the February meeting the attention of the members of the London Alliance of Masters and Foreman Tailors was called for Mr. J. P. Thornton, who took up the question of "collars." At the outset he created some amusement by taking the coat he was wearing, and, to the surprise of the waiters and electric-light attendants, deliberately cutting off the collar. The ground thus cleared for operations, he proceeded to cut a new collar from cloth he had brought for the purpose, and while explaining his ideas on collar cutting, sewed away "like a nigger" in the fear that he would not have the coat finished in time to wear it home.

"Mr. Thornton (between his stitches) expressed himself as being strongly of opinion that the cutter who imagines that success in the production of collars exclusively depends upon the shape in which they are cut must know little of the practical manipulation that they undergo in making. Here, said he, I have cut a collar that will fit properly—if properly treated—and it is only a good collar man who can treat a collar properly, and here, he continued, is another collar of identical cut, which you will see I can completely mar by improper treatment under the iron. At this stage Mr. Thornton had padded the two collars and put in the crease rows, after which he proceeded to press them, stretching one of them in what he maintained to be the correct way—that is principally at the back of the sewing-on edge of the stand and along the back and side of the leaf edge, while the other he pressed (as, he explained, many bad workmen do) into the shape of a hoop. The collars having been pressed were next basted on, when, as the demonstrator asserted, the one collar fitted well while the other was very defective, and this, *although they had been both cut alike*. There is not in all the world, said Mr. Thornton, even ONE cutter, who can cut a collar that will not require to be slightly remodelled after it is pressed and basted on the neck, and there is not even ONE journeyman in all the world who would undertake to cover a collar previous to fitting it after basting to the neck. Hence it is, he added, that I have a very poor opinion of the practical knowledge of a cutter who gives his workman a certain number of inches as length of collar, and insists, as many of them do, that the neck, when finished, should measure such amount to the eight of an inch. It is the *shape* of a collar as pressed that makes it fit, and not the length of the sewing-on edge.

"By this time Mr. Thornton had sewn on and *set* his under collar, and now started to cover it with velvet. The treatment of velvet, he explained, was little understood by many workmen. He sewed with a partner once, who invariably pressed his velvet on a double press-pad, thus creating a gloss that took him a considerable time to remove by steaming over a damp rag, and when the operation was complete the collar seemed nothing but a limp rag. He (Mr. Thornton), when working as a collar man, scarcely used the iron at all in dealing with velvet collars. A good stretch along the sewing-on edge of the velvet at the back of the stand, and a slight strain-out of the leaf edge over the nose of the iron, was all he found necessary. By this time the lecturer had basted on his velvet, and next finished the ends by slipping the velvet under the facing, which he always recommended doing in preference to clumsily turning in the velvet on the cloth. He asked the indulgence of the meeting regarding the completion of the cross stitching of the leaf edge, which, as the hour was late, he would leave for another time, and invited an expression of opinion as to the views he had, under some difficulties, endeavoured to expound, and he also submitted the collar upon which he had been working as a proof of their accuracy. The collar was minutely examined by the members present, and was unanimously pronounced an exceedingly good one. A cordial vote of thanks was accorded. Mr. Thornton, in responding, explained that his original intention had been to take up a subject dealing more with the actual work of the cutter than the journeyman, but consequent upon some remarks having been uttered at a previous meeting as to the great advantage attending the consideration of collar cutting, he had been tempted to look up his thimble and sleeve board for the occasion, and, like the veteran, "shoulder his crutch and show how fields were won."

THE CUTTING OF COLLARS.

LOUNGE AND MORNING COATS. DIA. 2.

C from CC, $\frac{3}{4}$ in. always.
 Draw crease row A to B.
 B from C, same as A—B on back.
 D from B, $\frac{1}{2}$ in.
 Curve crease row D, C, G.
 E from D, the stand, $1\frac{1}{4}$ in.
 F from D, the full measure ($1\frac{8}{8}$).
 Curve outline as diagram.

OVERCOAT COLLAR. DIA. 3.

C from CC, $\frac{3}{4}$ in. always.
 Draw line A to B through C.
 B from C, same as A—B, on back.
 D from B, $\frac{3}{4}$ in., curve D, C, G.
 E from D, $1\frac{1}{4}$ in. F from D, $1\frac{8}{8}$.
 Curve outline as diagram.

DRESS COAT, POINTED LAPPEL. DIA. 4.

C from CC, $\frac{3}{4}$ in. always.
 Draw line A to B through C.
 B from C, same as A—B, on back.
 E from B, $1\frac{1}{4}$ in. F from B, $1\frac{3}{8}$.
 Curve crease row as diagram.

DRESS COAT, ROLL COLLAR. DIA. 5.

C from CC, $\frac{3}{4}$ in. always.
 B is drawn from point A, through C.
 B from C, same as A—B on back.
 E from B, $1\frac{1}{4}$. F from B, $1\frac{3}{8}$.
 Complete details as diagram.

FROCK COAT. DIA. 6.

C from CC, $\frac{3}{4}$ in. always.
 Draw line through C to B.
 B from C, same as A—B, on back.
 D from B, $\frac{1}{2}$ in., curve D, C, G.
 E from D, $1\frac{1}{4}$. F from D, $1\frac{3}{8}$.
 Complete outline as diagram.

PRUSSIAN COLLAR. DIA. 7.

Draw line A to B.
 B from C same as A—B, on back.
 D from B, $1\frac{1}{4}$ in., curve D, C, A.
 E from D, $1\frac{1}{4}$. F from D, $1\frac{7}{8}$.
 H from A, same as F from D.
 Curve outline as diagram.

STAND COLLAR. DIA. 8.

A to B, the full neck measure.
 D from A and E from B, each 1 in.
 G from D and F from E, to measure.

POUR LES ETUDIANTS FRANÇAIS

COLLET. DIA. 2.

C jusqu'à CC, 2 cm., toujours.
 Trace ligne A—B.
 B jusqu'à C, le même A—B.
 D jusqu'à B, $1\frac{1}{4}$ cm.
 Courbe ligne, D, C, G.
 E jusqu'à D, 3 cm.
 F jusqu'à D, $3\frac{8}{4}$ cm.
 Courbe lignes.

PARDESSUS. DIA. 3.

C jusqu'à CC, 2 cm. toujours.
 Trace ligne A—B.
 B jusqu'à C, le même A—B.
 D jusqu'à B, 2 cm. Courbe D, C, G.
 E jusqu'à D, 3 cm. F jusqu'à D, $3\frac{8}{4}$.

COL POUR L'HABIT. DIA. 4.

C jusqu'à CC, 2 cm. toujours.
 Trace ligne A—B.
 B jusqu'à C, le même A—B.
 E jusqu'à B, 3 cm.
 Courbe lignes.

COL ROND. DIA. 5.

C jusqu'à CC, 2 cm. toujours.
 B jusqu'à A, ligne droite.
 B jusqu'à C, le même A—B.
 E jusqu'à B, 3 cm.

REDINGOTE. DIA. 6.

C jusqu'à CC, 2 cm. toujours.
 B jusqu'à A, ligne droite.
 B jusqu'à C, le même A—B.
 D jusqu'à B, $1\frac{1}{4}$ cm. Courbe D, C, G.
 E jusqu'à D, 3 cm. F jusqu'à D, $3\frac{8}{4}$ cm.

COL A LA PRUSSIENNE. DIA. 7.

Trace ligne A—B.
 B jusqu'à C, le même A—B.
 D jusqu'à B, 3 cm. Courbe D, C, A.
 E jusqu'à D, 3 cm. F jusqu'à D, $4\frac{1}{2}$ cm.
 H jusqu'à A, le même F—D.

LA MILITAIRE. DIA. 8.

B jusqu'à A, mesure du col.
 D jusqu'à A, et E jusqu'à B, $2\frac{1}{2}$ cm.
 G jusqu'à D, et F jusqu'à E, la mesure.

FÜR DEN DEUTSCHEN STUDENTERS.

KRAGEN. DIA. 2.

C von CC, 2 cm.
 Ziehe Linie A—B.
 B von C, gleich als A—B.
 D von B, $1\frac{1}{4}$ cm.
 Kürve Linie D, C, G.
 E von D, 3 cm.
 F von D $3\frac{3}{4}$ cm
 Kürve Linien.

ÜBERZIEHER. DIA. 3.

C von CC, 2 cm.
 Ziehe Linie A—B.
 B von C, gleich als A—B.
 D von B, 2 cm., kürve D, C, G.
 E von D, 3 cm. F von D, $3\frac{3}{4}$.

FROCK-KRAGEN. DIA. 4.

C von CC, 2 cm.
 Ziehe Linie A—B.
 B von C, gleich als A—B.
 E von B, 3 cm.
 Kürve Linien.

SHAWLKRAGEN. DIA. 5.

C von CC, 2 cm.
 B von A, gerade Linie.
 B von C, gleich als A—B.
 E von B, 3 cm.

GEHRCK-KRAGEN. DIA. 6.

C von CC, 2 cm.
 B von A, gerade Linie.
 B von C, gleich als A—B.
 D von B, $1\frac{1}{4}$ cm. Kürve D, C, G.
 E von D, 3 cm. F von D, $3\frac{3}{4}$ cm.

STEH-UND FALLKRAGEN. DIA. 7.

Ziehe Linie A—B.
 B von C, gleich als A—B.
 D von B 3 cm. Kürve D, C, A.
 E von D, 3 cm. E von D, $4\frac{1}{2}$ cm.
 H von A, gleich als F—D.

STEHKRAGEN. DIA. 8.

B von A zur maass.
 D von A, und E von B, $2\frac{1}{2}$ cm.
 G von D, und F von E zur maass.

THORNTON'S INTERNATIONAL SYSTEM.

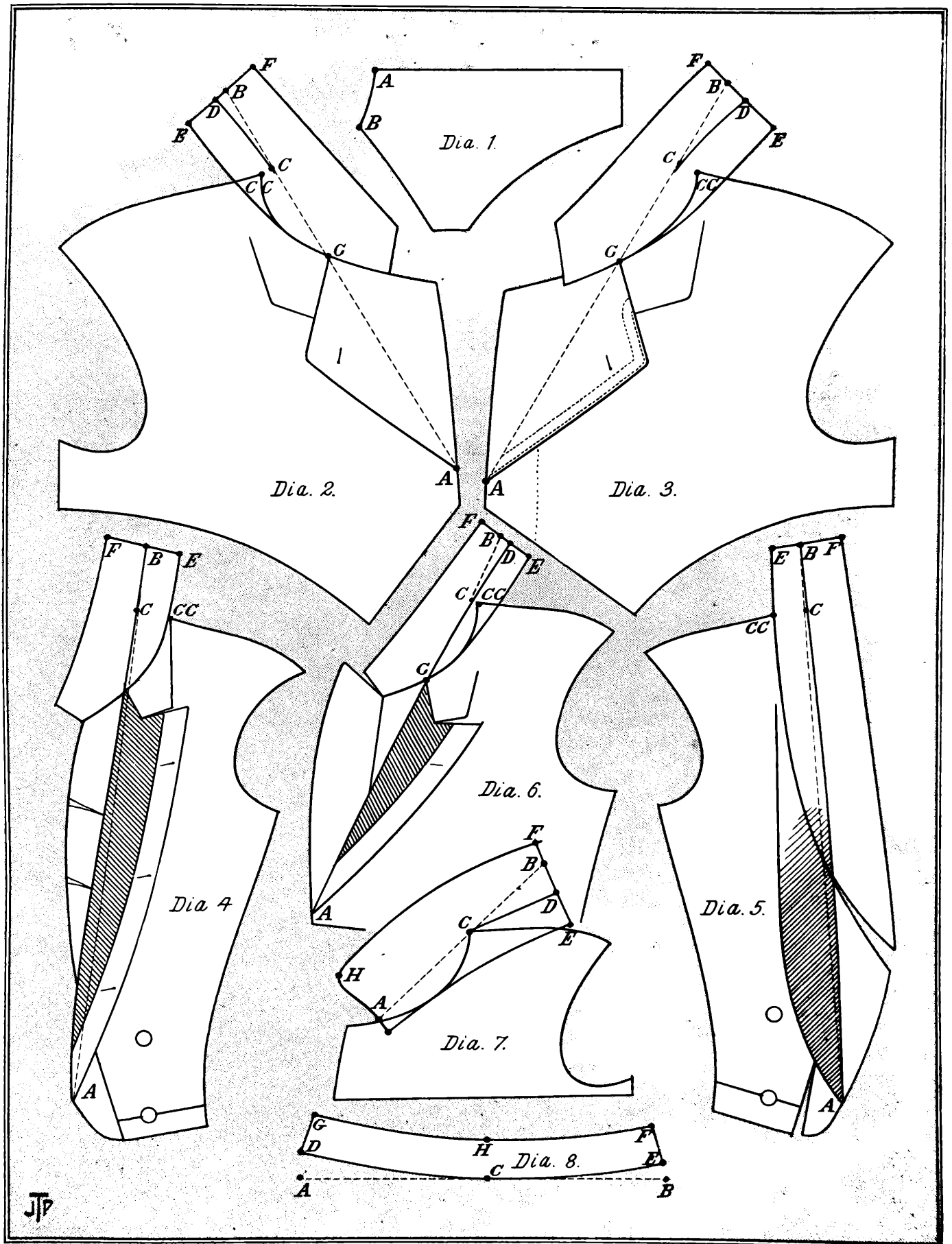


PLATE 49.—THE CUTTING OF COLLARS.

LA COUPE DES COLS.

ZUSCHNEIDEN VON KRAGEN.

SHOULDER CAPES.

Half circle, three-quarter circle, and circular.

MEASUREMENTS: Length of back (nape downwards), length of front, length over shoulder, breast and neck measures.

In producing these styles of Capes, it is advisable to use a model pattern as a basis, the size of which corresponds with the actual breast measure as taken on the vest, plus about 2 inches. The model suggested on the diagrams is that of a Frock Coat pattern, in which case an allowance for holes and buttons is added down the front edge. If a Morning or Lounge Coat pattern is being utilized, the buttoning allowance will, of course, be embodied in it.

HALF-CIRCLE CAPE.

Square lines A, B and C.
Place pattern in position as shown on diagram.
B from D length of cape at back.
H from G 2 inches more than B from D.
C from F same as D to B less 1 inch.
Measure D to G, place the amount on front neck and measure to F the size of neck.
Front edge beyond F is 1 inch.
Front edge from C is 1 inch.
Curve bottom of cape as shown on diagram.

THREE-QUARTER-CIRCLE CAPE.

Place pattern as outlined on diagram.
B from D length of back.
H from G same length as B from D plus 2 inches.
C from F same as back length, less 1 inch.
Measure from D through G to F the size of neck required.
Front edge from F is 1 inch.
C to front is 1 inch.
Curve bottom of cape as shown on diagram.

FULL CIRCLE CAPE.

Place patterns as indicated by dotted lines on diagram.
B from D back length of cape.
H from G 2 inches more than from D to C.
C from F 1 inch less than back length.
Measure from D through G to F the size of neck.
Front edge from F is 1 inch.
Front edge from C is 1 inch.
Curve bottom of cape as shown on diagram.

DEMI-CERCLE CAPE

Equarrir lignes A, B et C.
Place le patron en position comme le dessin.
B de D longueur de la cape à dos.
H de G 5 cm. plus que B de D.
C de F même que D à B moins $2\frac{1}{2}$ cm.
Mesure D à G, place cette quantité sur le cou de devant et mesure à F le total de cou.
De F au devant est $2\frac{1}{2}$ cm.
De C au devant est $2\frac{1}{2}$ cm.
Trace le fond de la cape comme dessin.

TROIS-QUARTS-CERCLE CAPE.

Place le patron comme dessin.
B de D longueur du dos.
H de G même longueur que B de D plus 5 cm.
C F même longueur que le dos, plus $2\frac{1}{2}$ cm.
Mesure de D par G à F, la largeur du cou.
A partir de F est $2\frac{1}{2}$ cm.
À partir de C est $2\frac{1}{2}$ cm.
Trace le fond de la cape comme dessin.

CERCLE CAPE.

Mettez les patrons comme indiqué sur le dessin.
B de D longueur total du dos.
H de G 5 cm. plus que D à C.
C de F $2\frac{1}{2}$ cm. moins que la longueur de dos.
Mesure de D par G à F, la mesure total du cou.
De F au bord est $2\frac{1}{2}$ cm.
De C au bord est $2\frac{1}{2}$ cm.
Trace le fond de la cape comme dessin.

HALB-CERCLE PELERINE.

Mache Linien A, B und C.
Das Model ist placiert wie das original Zeichnung.
B—D Modenlänge.
H—G gleich als B von D, plus 5 cm.
C—F gleich als D—B minus $2\frac{1}{2}$ cm.
Nehmen Sie das Mass D von G, und bitte zeichnen Sie das numme rund dem Hals zu.
F welcher ist der Halsmass.
Von F ist $2\frac{1}{2}$ cm. für die Kanter das fodertheil.
Von C ist $2\frac{1}{2}$ cm. für die Kanter das fodertheil.
Zeichnen Sie rund die Pelerine um die Kanter.

DREI-VIERTEL-CERCLE PELERINE.

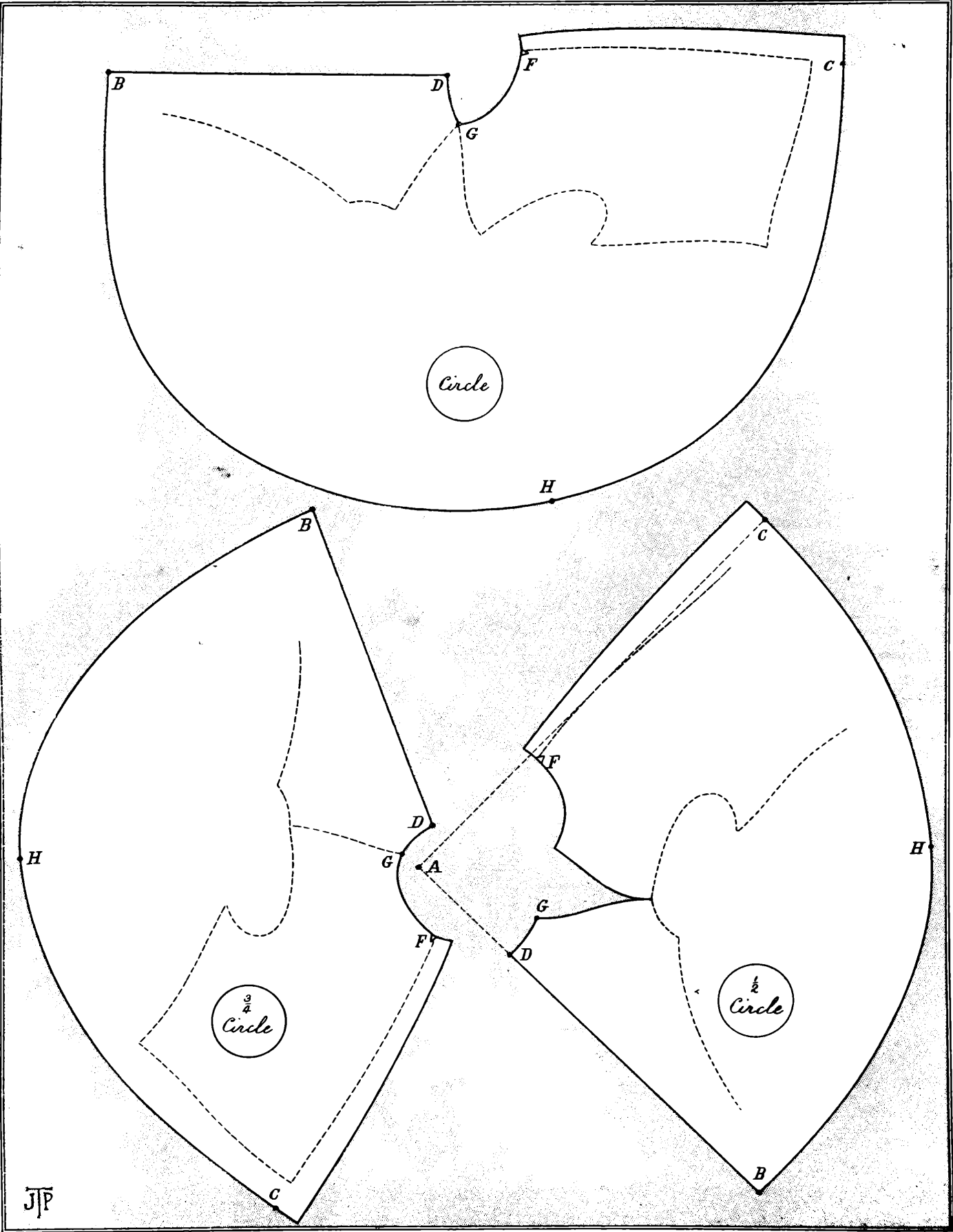
Das Model ist placiert wie das original Zeichnung.
B—D Modenlänge.
H—G gleich länge als B von D mehr 5 cm.
C—F gleich länge als Modenlänge mehr $2\frac{1}{2}$ cm.
D von G—F.

Von F ist $2\frac{1}{2}$ cm.
Von C ist $2\frac{1}{2}$ cm.
Zeichnen Sie rund die Pelerine um die Kanter.

CERCLE PELERINE.

Das Model ist placiert wie das original Zeichnung.
B—D Modenlänge.
H—G 5 cm. mehr als D—C.
C—F $2\frac{1}{2}$ cm. minus der Modenlänge.
Von D—G zu F ist der Halsmass.
Von F ist $2\frac{1}{2}$ cm.
Von C ist $2\frac{1}{2}$ cm.
Zeichnen Sie rund die Pelerine um die Kanter.

THORNTON'S INTERNATIONAL SYSTEM.



JP

PÉLERINE.

PLATE 50.—SHOULDER CAPES.

PELERINE.

HOODS.

: o : —————

OF late years the number of hoods made by tailors has been very limited. Recently, however, owing to the great increase in motoring outfits, there have been indications of a revival of these useful adjuncts to travelling dress. As a consequence the tailor will be well advised in making himself familiar with the best mode for producing them. All the typical forms are here shown, and the method arranged for their cutting is so clear and simple that it must commend itself to all practical men. It will also render the student independent of the "block pattern hood," which, in the vast majority of cases, constitutes the only medium for cutting these articles that the average cutter has at his command.

MONASTIC HOOD.

B from A, 20 inches.
C from B, 1 inch.
D from B, 19 inches.
E from D, 4 inches.
Curve C to E, as diagram.
Curve E, D, F.
At G and H take out $\frac{3}{4}$ inch.
Complete outline as diagram.

CIRCULAR HOOD.

B from A, 15 inches.
C from B, 3 inches.
D from C, $15\frac{1}{2}$ inches.
G from F, 2 inches.
Draw line G to D.
Curve line C to D.
Complete outline as diagram.

ROUND HOOD.

B from A, 15 inches.
C from B, 4 inches.
D from C, $16\frac{1}{2}$ inches.
Draw line D to F.
Curve line D to C.
Complete outline as diagram.

POINTED HOOD.

B from A, $15\frac{1}{2}$ inches.
C from B, $4\frac{1}{2}$ inches.
D from C, 17 inches.
Draw line D to F.
Curve line D to B.
Complete outline as diagram.

CAPUCHON "MONASTIC."

B jusqu'à A, 51 cm.
C jusqu'à B, $2\frac{1}{2}$ cm.
D jusqu'à B, 49 cm.
E jusqu'à D, 10 cm.
Curbe C—E.
Curbe E, D, F.
G et H, 2 cm.
Courbe lignes comme le dessin.

CAPUCHON CIRCULAIRE.

B jusqu'à A, 38 cm.
C jusqu'à B, $7\frac{1}{2}$ cm.
D jusqu'à C, 39 cm.
G jusqu'à D, 5 cm.
Trace ligne G—D.
Curbe ligne C—D.
Courbe lignes comme le dessin.

CAPUCHON ROND.

B jusqu'à A, 38 cm.
C jusqu'à B, 10 cm.
D jusqu'à C, 42 cm.
Trace ligne D—F.
Curbe ligne D—C.
Courbe lignes comme le dessin.

CAPUCHON À POINTE.

B jusqu'à A, 39 cm.
C jusqu'à B, $11\frac{1}{2}$ cm.
D jusqu'à C, 43 cm.
Trace ligne D—F.
Curbe ligne D—B.
Courbe lignes comme le dessin.

"MONASTIC" KAPUTZE.

B von A, 51 cm.
C von B, $2\frac{1}{2}$ cm.
D von B, 49 cm.
E von D, 10 cm.
Ziehe Linie C—E.
Ziehe Linien E, D, F.
G und H, 2 cm.
Kürve Linien wie angegeben in Diagram.

KREISFORMIGE KAPUTZE.

B von V, 38 cm.
C von B, $7\frac{1}{2}$ cm.
D von C, 39 cm.
G von D, 5 cm.
Ziehe Linie G—D.
Ziehe Linie C—D.
Kürve Linien wie angegeben in Diagram.

RUNDE KAPUTZE.

B von A, 38 cm.
C von B, 10 cm.
D von C, 42 cm.
Ziehe Linie D—F.
Ziehe Linie D—C.
Kürbe Linien wie angegeben in Diagram.

SPITZE KAPUTZE.

B von A, 39 cm.
C von B, $11\frac{1}{2}$ cm.
D von C, 43 cm.
Ziehe Linie G—D.
Ziehe Linie D—B.
Kürbe Linien wie angegeben in Diagram.

THORNTON'S INTERNATIONAL SYSTEM.

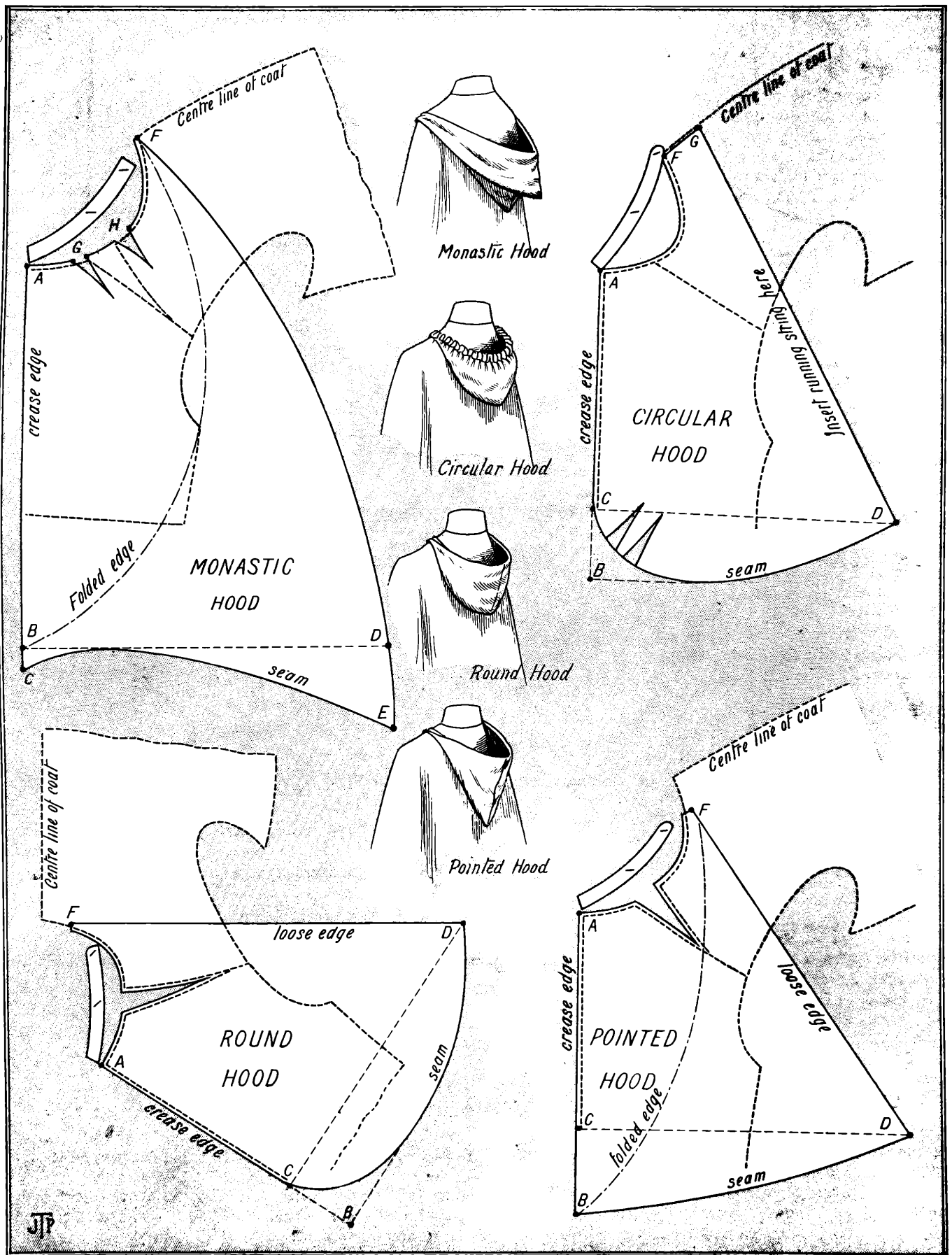


PLATE 51.—THE CUTTING OF HOODS.

LA COUPE DES CAPUCHONS.

ZUSCHNEIDEN VON KAPUTZE.

NORMAL FORM PROPORTIONS.

THAT an intelligent and successful tailor must of a necessity be a man thoroughly familiar with the dimensions and construction of the human form, in both its normal and abnormal developments, is a fact that in these enlightened days none but the most frivolous or mentally deficient will be found to dispute.

The old-time student of garment cutting, by reason of his education and environment, had few opportunities and less inclination for anything approaching a comprehensive study of natural formation. He was a *sewing* tailor, and nothing further. The methods of cutting at his disposal were mostly crude and illogical, and their deficiencies were supplemented by what was known in the trade as "judgment." This was a mysterious faculty of very slow evolution. The young cutter was lucky if he possessed even the germ of it, so that his experience might cultivate it. His early years of practical work were embittered by constant troubles, confusion, and disappointments, and, as a rule, by the time his judgment was fully matured he had passed the heyday of his youth and energy—his work as a cutter was over.

The modern student of cutting is, or should be, trained on very different lines. He is not told that his depth of scye, as measured down the back closing seam, is one half of the breast, *except* when his judgment is called upon to vary it, or that the front of the scye is two-thirds of the breast, *except* when it should be otherwise, &c., &c.

A properly-trained student is nowadays instructed not only in the normal proportions of a coat, but also in the normal proportions of the body for which it has been designed. He has an adequate knowledge of the various natural processes that constitute form. If he is fortunate in his teacher, he has also a systematic plan of drafting that provides by its logical basis for the deviations from the normal outline that his fathers provided for very laboriously and erratically by "judgment."

THE NORMAL PROPORTIONS.

To enter fully into the subject of normal proportions would call for the preparation of a complete work on the subject. This necessity has already been met by a most comprehensive book, entitled "Anatomy and Geometry," which the writer has already published. It is the most complete work on the subject ever issued, and contains over a hundred expensively-produced drawings and charts.

Here it is only necessary to supplement the International System by a condensed survey of what, dealt with in detail, is a most fascinating subject. Taking the height of the figure as a basis, a standard may be conveniently formulated for the construction of the normal lengths and widths. Thus:—

LENGTHS.

5 ft. 6 in. may be taken as the standard height.

The Natural Waist Length ($16\frac{1}{2}$) is one-fourth of the height.

The Leg Length (31) is 2 in. less than one-half of the height.

Fork to Small (16) is half the full leg length, plus $\frac{1}{2}$ in.

Small upwards to knee-cap, 3 in. (mean quantity).

Small downwards to calf, 3 in. (mean quantity).

Mid-thigh (8), half-way between fork and small.

Rise ($9\frac{3}{8}$), fork to waist, equals one-fourth leg ($7\frac{1}{4}$) and one-twelfth seat ($1\frac{1}{8}$.)

The Arm Length (31), centre of back to wrist joint. (This quantity is usually the same as the length of the leg.)

Depth Shoulder Measure (28), nape to nape, an excess of 1 in. over "width."

The Breast Measure should be one-half the height, plus 3 inches, thus: Height, 66 inches, $\frac{1}{2} = 33 + 3 = 36$.

The above measurements are assumed to be the actual form measurements. For actual use in garment cutting some slight increases are desirable, and these increases are included in the "Table of Average Measurements for Youths and Men" given on a subsequent page.

The student of garment cutting, however, who makes himself thoroughly conversant with the above calculations will be in an infinitely better position to perform the many duties of a cutter than the thoughtless and ill-trained operator who does not consider necessary a precise study of forms and dimensions.

WIDTHS.

Breast Measure (36), taken horizontally over breast and blade bones.

Width Shoulder Measure (27), three-fourths of breast measure.

Waist Measure (30), one-sixth less than breast measure.

Seat Measure ($37\frac{1}{2}$), an excess of $1\frac{1}{2}$ in. over breast measure.

Thigh Measure, close ($21\frac{1}{8}$), half seat, plus one-eighth of seat.

Knee Measure (14), three-fourths of seat.

Small Measure ($12\frac{1}{2}$), as knee, less $1\frac{1}{2}$ in.

Calf Measure (14), same as knee.

Ankle Measure ($10\frac{1}{2}$), as small, less 2 in.

UN MODÈLE PARFAIT.

POUR LES ÉTUDIANTS
FRANÇAIS.

LARGEUR.

Hauteur, 1 m. 67 cm.

Poitrine, 91 cm.

Ceinture, 76 cm.
(Même que poitrine, moins $\frac{1}{8}$.)

Largeur del'épaule ($68\frac{1}{4}$ cm.)
= $\frac{3}{4}$ de la poitrine.

Bassin (95 cm.)
= Poitrine plus 4 cm.

Cuisse, $59\frac{1}{4}$ cm.
= $\frac{1}{2}$ bassin, plus $\frac{1}{8}$ bassin.

Genou ($71\frac{1}{4}$ cm.)
= $\frac{3}{4}$ de la moitié du bassin.

En dessous du genou,
($67\frac{1}{4}$ cm.)
(Même que genou, moins
4 cm.)

Mollet ($71\frac{1}{4}$ cm.)
(Même que genou.)

Cheville, $62\frac{1}{4}$ cm.
(Même que dessous du
genou, moins 5 cm.)

LONGUEUR.

Taille, $41\frac{3}{4}$ cm.
= $\frac{1}{4}$ de la hauteur.

Ceinture à la fourche, $27\frac{1}{4}$ cm.
= $\frac{1}{4}$ de l'entre-jambe, et $\frac{1}{12}$
du bassin.

Fourche à dessous du genou
($40\frac{1}{2}$).
Moitié de l'entre-jambe plus
 $1\frac{1}{4}$ cm.

Dessous du genou, jusqu' au
genou ($7\frac{1}{2}$).
Quantité ordinaire.

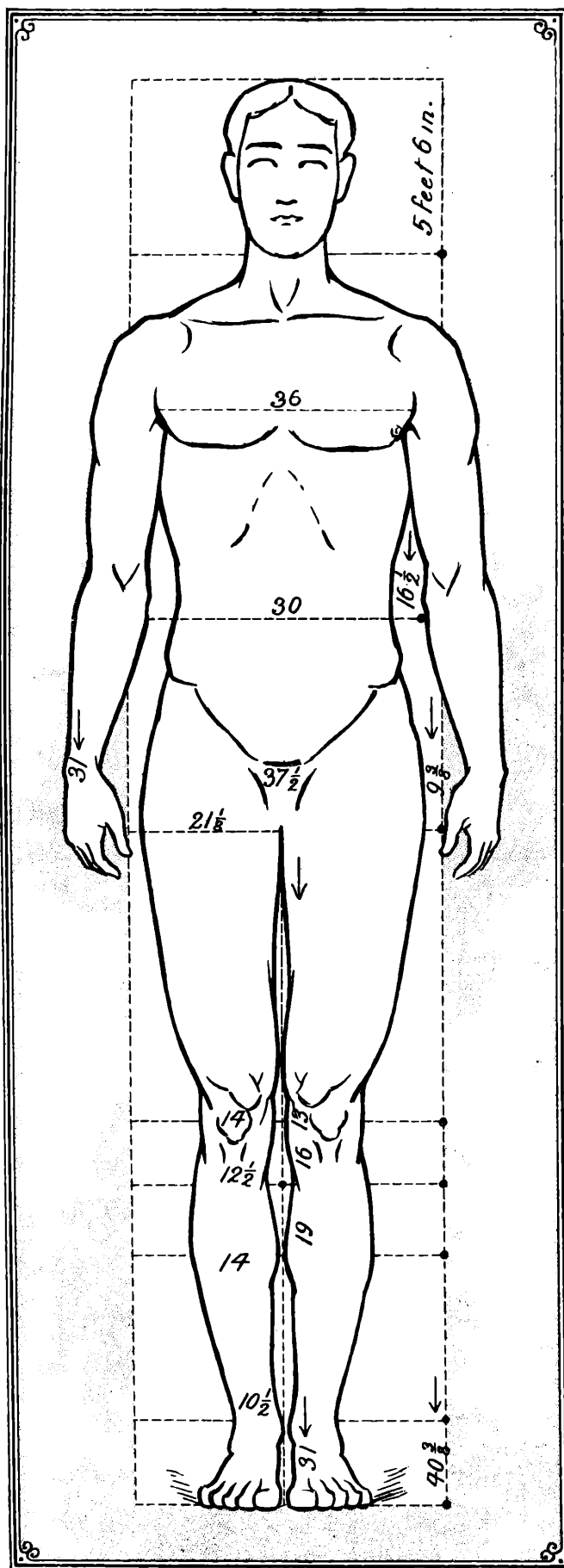
Dessous du genou, jusqu' au
mollet ($7\frac{1}{2}$).
Quantité ordinaire.

Milieu de la cuisse ($20\frac{1}{4}$).
Moitié entre fourche et
dessous du genou.

Entre-jambe ($78\frac{1}{2}$ cm.)
Moitié de la hauteur, moins
5 cm.

Longueur du bras du milieu
du dos au poignet, ($78\frac{1}{2}$ cm.)
(Même chose que l'entre-
jambe.)

Profondeur de l'emman-
chure, $70\frac{3}{4}$.
 $2\frac{1}{2}$ cm. de plus que la
largeur.



EIN PERFECTES MODEL.

FÜR DEN DEUTSCHEN
STUDENTEN.
BREITE.

Höhe, 1 m. 67 cm.

Oberweite, (91 cm.)

Unterweite (76).
 $\frac{1}{8}$ weniger als Oberweite.

Schulterweite ($68\frac{1}{4}$).
 $\frac{3}{4}$ von der Oberweite.

Gesässmaass (95).
4 cm. mehr als Oberweite.

Schinkenweite ($59\frac{1}{4}$).
 $\frac{1}{2}$ Gesässmaass plus $\frac{1}{8}$ Gesäss-
maass.

Knieweite ($71\frac{1}{4}$).
 $\frac{3}{4}$ von dem halben Gesäss-
maass.

Unterlinie ($67\frac{1}{4}$).
4 cm. weniger als die
Knieweite.

Wadliweite ($71\frac{1}{4}$).
Halbe Knieweite.

Knochenweite ($62\frac{1}{4}$)
Halbe Unterlinie, weniger
5 cm.

LENGE.

Taillenlänge ($41\frac{3}{4}$).
= $\frac{1}{4}$ die Höhe.

Weste bis zum Schnitzenge
($27\frac{1}{4}$) = $\frac{1}{4}$ Schrittmaass, und
 $\frac{1}{12}$ Gesässmaass.

Schnitzenge zu unter das
Knie ($40\frac{1}{2}$).
Halbe Schrittmaass plus
 $1\frac{1}{4}$ cm.

Unter das Knie bis zum
Knie. $7\frac{1}{2}$ Wie gewöhn-
lich.

Unter das Knie bis zum
Wadli. $7\frac{1}{2}$ Wie gewöhn-
lich.

Mittel Schinken ($20\frac{1}{4}$).
 $\frac{1}{2}$ warte von Schnitzenge bis
Unterlinie.

Schrittlänge ($78\frac{1}{2}$).
 $\frac{1}{2}$ die Höhe, weniger 5 cm.

Von mitte Rücken bis zum
Aermellänge ($78\frac{1}{2}$).
 $\frac{1}{2}$ die Höhe, weniger 5 cm.

Schultertiefe ($70\frac{3}{4}$).
 $2\frac{1}{2}$ cm. mehr als Schulter-
weite.

PLATE 52.—NORMAL FORM PROPORTIONS.

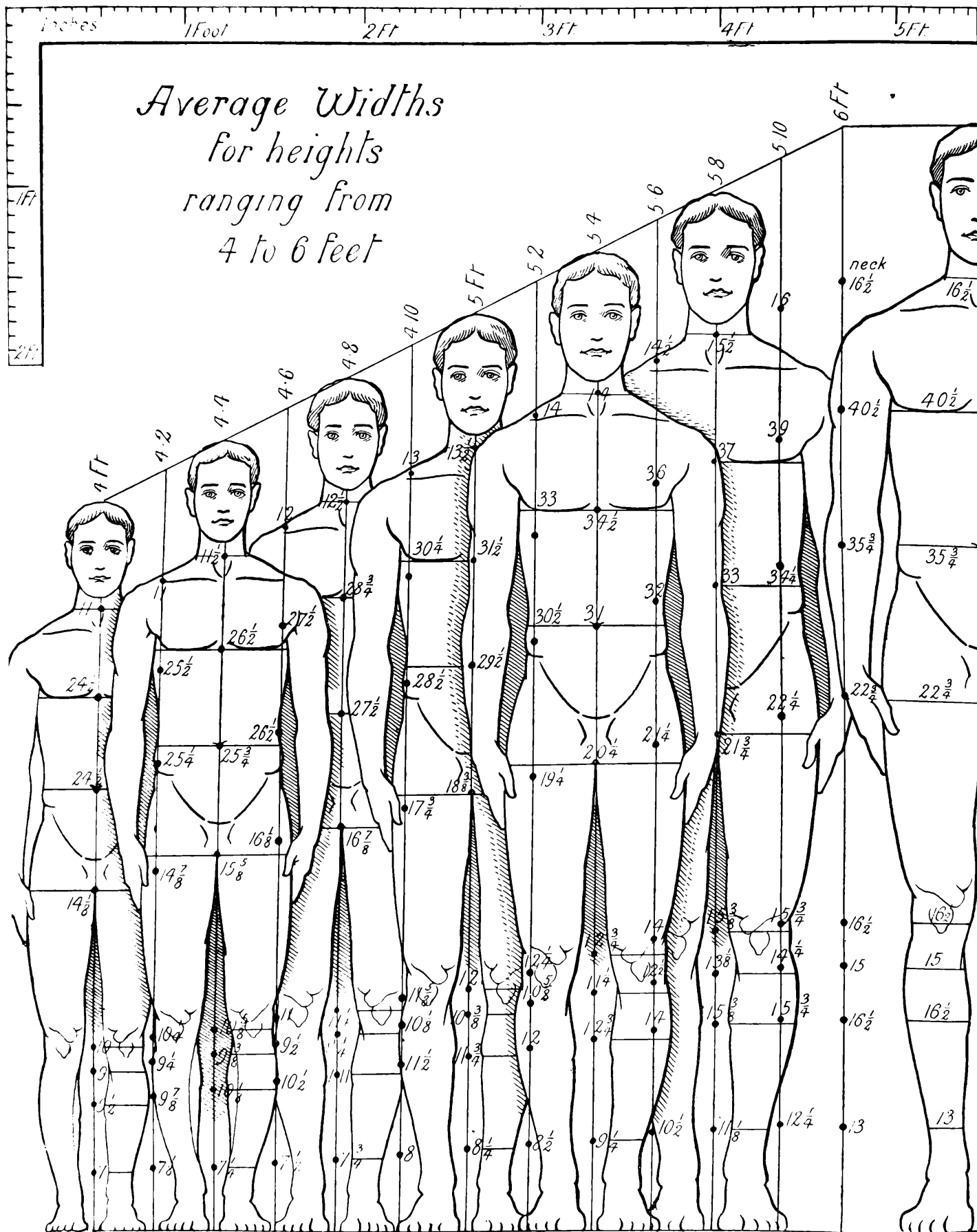


PLATE 53.

Table of Average Measurements for Youths & Men.

(Based upon the practical experience of J. P. Thornton.)

COATS AND VESTS.

TROUSERS AND BREECHES.

Height	Natural Waist Length.	Back Seam to Elbow.	Continue to Hand.	Width Shoulder Measure.	Depth Shoulder Measure.	Scale = 2/3 yds Width Sb. Measure.	* Breast.	* Waist.	Neck for Shirt.	Side Waist to Sole.	Fork to Knee.	Fork to Small.	Fork to Calf.	Fork to Ankle.	Fork to Leg Sole.	Waist.	Seat.	Thigh 2 inches below Fork.	Knee (close).	Small (close).	Calf (close).	Ankle (close).
4 feet	12 $\frac{1}{2}$	13 $\frac{3}{4}$	21 $\frac{1}{2}$	18 $\frac{1}{2}$	19 $\frac{1}{2}$	12 $\frac{1}{2}$	24 $\frac{1}{2}$	24 $\frac{1}{2}$	11	28 $\frac{1}{2}$	8 $\frac{1}{2}$	10 $\frac{3}{4}$	13 $\frac{1}{2}$	17 $\frac{3}{4}$	21 $\frac{1}{2}$	23 $\frac{1}{2}$	25	14 $\frac{1}{2}$	10	9	9 $\frac{1}{2}$	7
4: 1	12 $\frac{3}{4}$	14	22	18 $\frac{3}{4}$	19 $\frac{3}{4}$	12 $\frac{3}{4}$	25	24 $\frac{3}{4}$	11	28 $\frac{3}{4}$	9	11	13 $\frac{3}{4}$	18 $\frac{1}{2}$	22	23 $\frac{3}{4}$	25 $\frac{1}{2}$	14 $\frac{3}{4}$	10 $\frac{1}{2}$	9 $\frac{1}{2}$	9 $\frac{3}{8}$	7 $\frac{1}{8}$
4: 2	13	14 $\frac{1}{8}$	22 $\frac{1}{4}$	19	19 $\frac{1}{4}$	12 $\frac{3}{4}$	25 $\frac{1}{2}$	25 $\frac{1}{2}$	11	29 $\frac{1}{4}$	9 $\frac{3}{8}$	11 $\frac{3}{8}$	14 $\frac{1}{8}$	18 $\frac{5}{8}$	22 $\frac{3}{4}$	24	26	14 $\frac{7}{8}$	10 $\frac{1}{4}$	9 $\frac{1}{4}$	9 $\frac{7}{8}$	7 $\frac{1}{8}$
4: 3	13 $\frac{1}{4}$	14 $\frac{1}{4}$	22 $\frac{3}{4}$	19 $\frac{1}{4}$	20	13	26	25 $\frac{3}{4}$	11 $\frac{1}{2}$	29 $\frac{3}{4}$	9 $\frac{5}{8}$	11 $\frac{5}{8}$	14 $\frac{3}{8}$	19	23 $\frac{1}{4}$	24 $\frac{1}{4}$	26 $\frac{1}{2}$	15 $\frac{1}{2}$	10 $\frac{1}{2}$	9 $\frac{1}{2}$	10	7 $\frac{1}{4}$
4: 4	13 $\frac{1}{2}$	14 $\frac{3}{4}$	23 $\frac{1}{2}$	19 $\frac{1}{2}$	20 $\frac{1}{2}$	13 $\frac{1}{2}$	26 $\frac{1}{2}$	25 $\frac{3}{4}$	11 $\frac{1}{2}$	30 $\frac{1}{4}$	9 $\frac{7}{8}$	11 $\frac{7}{8}$	14 $\frac{5}{8}$	19 $\frac{3}{8}$	23 $\frac{3}{4}$	24 $\frac{1}{2}$	27	15 $\frac{5}{8}$	10 $\frac{5}{8}$	9 $\frac{3}{8}$	10 $\frac{1}{8}$	7 $\frac{1}{4}$
4: 5	13 $\frac{3}{4}$	15 $\frac{1}{4}$	24	20 $\frac{1}{4}$	21	13 $\frac{3}{4}$	27	26	11 $\frac{1}{2}$	30 $\frac{3}{4}$	10 $\frac{1}{8}$	12 $\frac{1}{8}$	14 $\frac{7}{8}$	19 $\frac{5}{8}$	24 $\frac{1}{4}$	24 $\frac{3}{4}$	27 $\frac{1}{2}$	15 $\frac{7}{8}$	10 $\frac{3}{4}$	9 $\frac{1}{2}$	10 $\frac{1}{4}$	7 $\frac{3}{8}$
4: 6	14	15 $\frac{3}{4}$	24 $\frac{1}{2}$	20 $\frac{1}{2}$	21 $\frac{1}{2}$	13 $\frac{3}{4}$	27 $\frac{1}{2}$	26 $\frac{1}{2}$	12	31 $\frac{1}{2}$	10 $\frac{3}{8}$	12 $\frac{3}{8}$	15 $\frac{3}{8}$	20	24 $\frac{3}{4}$	25 $\frac{1}{4}$	28	16 $\frac{1}{8}$	11	9 $\frac{1}{4}$	10 $\frac{1}{2}$	7 $\frac{1}{2}$
4: 7	14 $\frac{1}{4}$	16 $\frac{1}{4}$	24 $\frac{3}{4}$	21	21 $\frac{3}{4}$	14	28	27	12	32 $\frac{1}{4}$	10 $\frac{5}{8}$	12 $\frac{5}{8}$	15 $\frac{5}{8}$	20 $\frac{1}{2}$	25 $\frac{1}{4}$	25 $\frac{3}{4}$	28 $\frac{1}{2}$	16 $\frac{3}{8}$	11 $\frac{1}{8}$	9 $\frac{3}{8}$	10 $\frac{3}{4}$	7 $\frac{5}{8}$
4: 8	14 $\frac{1}{2}$	16 $\frac{3}{4}$	25 $\frac{1}{2}$	21 $\frac{1}{4}$	22	14 $\frac{1}{4}$	28 $\frac{3}{4}$	27 $\frac{3}{4}$	12 $\frac{1}{2}$	33	10 $\frac{7}{8}$	12 $\frac{7}{8}$	15 $\frac{7}{8}$	20 $\frac{3}{4}$	25 $\frac{3}{4}$	26 $\frac{1}{4}$	29 $\frac{1}{2}$	16 $\frac{7}{8}$	11 $\frac{1}{4}$	9 $\frac{3}{4}$	11	7 $\frac{3}{4}$
4: 9	14 $\frac{3}{4}$	17	25 $\frac{3}{4}$	22	22 $\frac{3}{4}$	14 $\frac{5}{8}$	29 $\frac{1}{2}$	28	12 $\frac{1}{2}$	33 $\frac{3}{4}$	11 $\frac{1}{8}$	13 $\frac{1}{8}$	15 $\frac{7}{8}$	21	26 $\frac{1}{4}$	26 $\frac{3}{4}$	30 $\frac{1}{2}$	17 $\frac{3}{8}$	11 $\frac{1}{2}$	10	11 $\frac{1}{4}$	7 $\frac{7}{8}$
4: 10	15	17 $\frac{1}{4}$	26 $\frac{1}{4}$	22 $\frac{3}{4}$	23 $\frac{1}{2}$	15	30 $\frac{1}{4}$	28 $\frac{1}{2}$	13	34 $\frac{1}{2}$	11 $\frac{3}{8}$	13 $\frac{3}{8}$	16 $\frac{1}{8}$	21 $\frac{1}{2}$	26 $\frac{7}{8}$	27 $\frac{1}{4}$	31 $\frac{1}{4}$	17 $\frac{3}{4}$	11 $\frac{5}{8}$	10 $\frac{5}{8}$	11 $\frac{1}{2}$	8
4: 11	15 $\frac{1}{4}$	17 $\frac{3}{4}$	27	23 $\frac{1}{4}$	24	15 $\frac{1}{2}$	31	29	13	35 $\frac{1}{4}$	11 $\frac{5}{8}$	13 $\frac{7}{8}$	16 $\frac{5}{8}$	22	27 $\frac{1}{4}$	27 $\frac{3}{4}$	32	17 $\frac{7}{8}$	11 $\frac{3}{4}$	10 $\frac{1}{4}$	11 $\frac{1}{2}$	8 $\frac{1}{8}$
5 feet	15 $\frac{1}{2}$	18 $\frac{1}{4}$	27 $\frac{1}{2}$	23 $\frac{1}{2}$	24 $\frac{1}{4}$	15 $\frac{3}{4}$	31 $\frac{1}{2}$	29 $\frac{1}{2}$	13 $\frac{1}{2}$	36	12	14 $\frac{1}{4}$	17	22 $\frac{3}{4}$	28	28 $\frac{1}{4}$	33	18 $\frac{3}{8}$	12	10 $\frac{3}{8}$	11 $\frac{3}{4}$	8 $\frac{1}{4}$
5: 1	15 $\frac{3}{4}$	18 $\frac{3}{4}$	28	24	25	16	32 $\frac{1}{4}$	30	13 $\frac{1}{2}$	36 $\frac{3}{4}$	12 $\frac{1}{4}$	14 $\frac{1}{2}$	17 $\frac{1}{4}$	23 $\frac{1}{4}$	28 $\frac{1}{2}$	28 $\frac{1}{2}$	34	18 $\frac{7}{8}$	12 $\frac{1}{8}$	10 $\frac{1}{2}$	11 $\frac{7}{8}$	8 $\frac{3}{8}$
5: 2	16	19 $\frac{1}{4}$	28 $\frac{1}{2}$	24 $\frac{3}{4}$	25 $\frac{3}{4}$	16 $\frac{1}{2}$	33	30 $\frac{1}{2}$	14	37 $\frac{1}{2}$	12 $\frac{1}{2}$	15	18	23 $\frac{3}{4}$	29	29	34 $\frac{3}{4}$	19 $\frac{1}{4}$	12 $\frac{1}{4}$	10 $\frac{5}{8}$	12	8 $\frac{1}{2}$
5: 3	16 $\frac{1}{4}$	19 $\frac{3}{4}$	28 $\frac{3}{4}$	25 $\frac{1}{2}$	26 $\frac{1}{2}$	17	34	30 $\frac{3}{4}$	14	38 $\frac{1}{4}$	12 $\frac{3}{4}$	15 $\frac{1}{4}$	18 $\frac{1}{4}$	24 $\frac{1}{8}$	29 $\frac{1}{2}$	29 $\frac{1}{4}$	35 $\frac{3}{4}$	19 $\frac{3}{4}$	12 $\frac{3}{4}$	10 $\frac{7}{8}$	12 $\frac{3}{8}$	8 $\frac{7}{8}$
5: 4	16 $\frac{1}{2}$	20 $\frac{1}{4}$	29 $\frac{1}{4}$	25 $\frac{3}{4}$	26 $\frac{3}{4}$	17 $\frac{1}{4}$	34 $\frac{1}{2}$	31	14	39	13	15 $\frac{1}{2}$	18 $\frac{1}{2}$	24 $\frac{1}{2}$	30	29 $\frac{1}{2}$	36 $\frac{1}{4}$	20 $\frac{1}{4}$	12 $\frac{3}{4}$	11 $\frac{1}{4}$	12 $\frac{3}{4}$	9 $\frac{1}{4}$
5: 5	16 $\frac{3}{4}$	21 $\frac{1}{2}$	31	26 $\frac{1}{4}$	27 $\frac{1}{4}$	17 $\frac{1}{2}$	35	31 $\frac{1}{2}$	14 $\frac{1}{2}$	39 $\frac{3}{4}$	13 $\frac{1}{4}$	15 $\frac{1}{4}$	19	24 $\frac{7}{8}$	30 $\frac{1}{2}$	30	37	21	13 $\frac{3}{8}$	11 $\frac{7}{8}$	13 $\frac{3}{8}$	9 $\frac{7}{8}$
5: 6	17	21 $\frac{3}{4}$	31 $\frac{3}{4}$	27	28	18	36	32	14 $\frac{1}{2}$	40 $\frac{1}{2}$	13 $\frac{1}{2}$	16	19 $\frac{1}{4}$	25 $\frac{3}{8}$	31	30 $\frac{1}{2}$	37 $\frac{1}{4}$	21 $\frac{1}{4}$	14	12 $\frac{1}{2}$	14	10 $\frac{1}{2}$
5: 7	17 $\frac{1}{4}$	22	32 $\frac{1}{2}$	27 $\frac{1}{2}$	28 $\frac{1}{2}$	18 $\frac{1}{4}$	36 $\frac{1}{2}$	32 $\frac{1}{2}$	14 $\frac{1}{2}$	41 $\frac{1}{4}$	13 $\frac{3}{4}$	16 $\frac{1}{4}$	19 $\frac{1}{2}$	25 $\frac{3}{4}$	31 $\frac{1}{2}$	31	38	21 $\frac{1}{2}$	14 $\frac{5}{8}$	12 $\frac{3}{8}$	14 $\frac{5}{8}$	10 $\frac{7}{8}$
5: 8	17 $\frac{1}{2}$	22 $\frac{1}{4}$	33	28	29	18 $\frac{3}{4}$	37	33	15 $\frac{1}{2}$	42	14	16 $\frac{1}{2}$	20	26 $\frac{1}{2}$	32	31 $\frac{1}{2}$	38 $\frac{1}{2}$	21 $\frac{3}{4}$	15 $\frac{3}{8}$	13 $\frac{3}{8}$	15 $\frac{3}{8}$	11 $\frac{3}{8}$
5: 9	17 $\frac{3}{4}$	22 $\frac{1}{2}$	33 $\frac{1}{2}$	28 $\frac{1}{2}$	29 $\frac{1}{2}$	19	38	33 $\frac{1}{2}$	15 $\frac{1}{2}$	42 $\frac{3}{4}$	14 $\frac{1}{4}$	16 $\frac{3}{4}$	20 $\frac{1}{4}$	26 $\frac{7}{8}$	32 $\frac{1}{2}$	32	39 $\frac{1}{2}$	22	15 $\frac{5}{8}$	13 $\frac{5}{8}$	15 $\frac{5}{8}$	11 $\frac{5}{8}$
5: 10	18	23	34	29 $\frac{1}{4}$	30 $\frac{1}{4}$	19 $\frac{1}{2}$	39	34 $\frac{1}{4}$	16	43 $\frac{1}{4}$	14 $\frac{1}{2}$	17	20 $\frac{1}{2}$	27 $\frac{1}{8}$	33	32 $\frac{3}{4}$	40 $\frac{3}{4}$	22 $\frac{1}{4}$	15 $\frac{3}{4}$	14 $\frac{1}{4}$	15 $\frac{3}{4}$	12 $\frac{1}{4}$
5: 11	18 $\frac{1}{4}$	23 $\frac{1}{2}$	34 $\frac{1}{2}$	30	31	20	40	35	16	44 $\frac{1}{4}$	14 $\frac{3}{4}$	17 $\frac{1}{4}$	20 $\frac{3}{4}$	27 $\frac{1}{2}$	33 $\frac{1}{2}$	33 $\frac{1}{2}$	42	22 $\frac{1}{2}$	16 $\frac{1}{8}$	14 $\frac{5}{8}$	16 $\frac{1}{8}$	12 $\frac{5}{8}$
6 feet	18 $\frac{1}{2}$	24	35	30	30 $\frac{3}{4}$	20	40 $\frac{1}{2}$	35 $\frac{1}{2}$	16 $\frac{1}{2}$	45	15	17 $\frac{1}{2}$	21	27 $\frac{3}{4}$	34	34 $\frac{1}{2}$	42 $\frac{1}{2}$	22 $\frac{3}{4}$	16 $\frac{1}{2}$	15	16 $\frac{1}{2}$	13
6: 1	18 $\frac{1}{2}$	24 $\frac{1}{2}$	35 $\frac{1}{2}$	30 $\frac{1}{2}$	31 $\frac{1}{4}$	20 $\frac{1}{4}$	41	36 $\frac{1}{2}$	16 $\frac{1}{2}$	45 $\frac{3}{4}$	15 $\frac{1}{4}$	17 $\frac{3}{4}$	21 $\frac{1}{4}$	28 $\frac{1}{4}$	34 $\frac{1}{2}$	35	43	23	16 $\frac{3}{4}$	15 $\frac{3}{8}$	16 $\frac{3}{8}$	13 $\frac{3}{8}$
6: 2	19	25	36	30 $\frac{3}{4}$	31 $\frac{1}{4}$	20 $\frac{1}{2}$	42	37 $\frac{1}{4}$	17	46 $\frac{1}{2}$	15 $\frac{1}{2}$	18	21 $\frac{3}{4}$	28 $\frac{3}{4}$	35	35 $\frac{3}{4}$	44	23 $\frac{1}{4}$	16 $\frac{7}{8}$	15 $\frac{1}{4}$	16 $\frac{3}{4}$	13 $\frac{1}{4}$
6: 3	19 $\frac{1}{4}$	25 $\frac{1}{2}$	36 $\frac{1}{2}$	31	31 $\frac{1}{2}$	20 $\frac{3}{4}$	43	39	17	47 $\frac{1}{4}$	15 $\frac{3}{4}$	18 $\frac{1}{4}$	22	29 $\frac{1}{8}$	35 $\frac{1}{2}$	37 $\frac{1}{2}$	44 $\frac{1}{4}$	23 $\frac{1}{2}$	17 $\frac{1}{4}$	15 $\frac{3}{8}$	17 $\frac{1}{4}$	13 $\frac{3}{8}$
6: 4	19 $\frac{1}{2}$	26	37	31 $\frac{1}{4}$	31 $\frac{1}{2}$	21	44	40	17 $\frac{1}{2}$	48	16	18 $\frac{1}{2}$	22 $\frac{1}{4}$	29 $\frac{3}{8}$	36	38 $\frac{1}{2}$	45 $\frac{1}{2}$	23 $\frac{3}{4}$	17 $\frac{3}{8}$	15 $\frac{1}{2}$	17 $\frac{3}{4}$	13 $\frac{1}{2}$

The above table is based upon the usual measurements of tailors. In its compilation mathematical precision has in some details been sacrificed to practicability. The *widths* are based upon the Breast and Seat measures, the *lengths* upon the height. This arrangement enables the cutter to calculate approximately correct measures for short-stout, or tall-thin figures. Each size given runs in consecutive order from the left to the right of the page. Block Patterns may be cut to above sizes.

THE STUDY OF FORM

In its application to the Art of Cutting.

TWENTY YEARS.

It is over twenty years since the conviction was formed in our mind that, in an orderly curriculum for any student of garment cutting, an acquaintance with Form should precede an acquaintance with systematic drafting and cutting. That interval, covering an enlarged experience, has brought plenty of evidence confirmatory of our earlier view; at the same time the latter has had to be modified. Idealism has been replaced by stern reality. We see clearly that tailors are not likely, in their pursuit of technical skill, to touch any subject but what is considered immediately necessary for reaching their object. While, therefore, the principle—Form before System—is a right one, and cannot be given up, yet, to meet the times, we would modify it to this extent, that the form knowledge should be simplified, prepared, condensed, made easy—as everything else must be in these days of hurry and pressure.

WHY NOW?

Form before System.

Why should this be? Those who trouble to think on the matter at all put such questions as these. Why bother? We have done without any study of form before—and done very well—why turn to it now? After all, is not cutting a practical affair—a matter of *£ s. d.*? What need, therefore, to touch theories that don't pay? Are not systems better than ever—is it not better to stick to them? Does not a man get all the knowledge of shapes and forms he wants by his experience as he goes along?

This is the sort of language one has heard for years, and its oft repetition has concreted it into a kind of sartorial orthodoxy. The best answer to the whole of it is to state the case fairly and squarely.

OUTSIDE THE SPHERE OF PREJUDICE.

Let the reader, then—to divest his mind from prejudice—step out, as it were, from the environment of his ordinary trade thoughts, and consider the subject from the position of an outsider. We will assume that for some reason or other one wishes to learn the business of garment cutting by the ordinary process of instruction adopted by the trade. The student, we assume, knows nothing whatever of the trade, save that the industry about to become his concerns itself with the outer figure of man. His task is henceforth to clothe that—the human form is, then, to be his model.

A very little thought will convince him that the internal organisation of the body will concern him but little—perhaps not at all—except as an extra and voluntary subject, something in the same way as the theory of music might concern a student who was bent on becoming an instrumentalist. In this he will be correct.

THE DIFFICULTY.

Further, we will assume that the student becomes a little acquainted with the history of the art. Its difficulties are told him; they appear to have been chiefly two—the difficulty of the tailor to know the peculiar build of his client, and to evolve a method for producing *fitting* garments—called a system. But the first has been felt the difficulty. In the past, reading one's model, more than adjusting one's material, has reared the greatest barrier.

Why should this be so? he inquires; then the truth comes out. Systems of drafting have been the great object—an attempt to fit the human model. Yet, strange to say, that very model has been neglected—that is, neglected as a thing to be systematically dealt with.

Are there no handbooks on the figure? Nothing containing the knowledge wanted in a condensed form? Yes, he is told, a few; but the trade has, speaking generally, neglected them. Have the cutting schools, the teachers, the trade writers recognised *Form* as a subject of necessity, or even of importance? No.

Have scientific teachers of the outside world applied their knowledge of the human body to the wants of tailors? Have they given him no classics, or technical works? No. Only one professor has done so (Wampen), and even his name and work is unknown to thousands of cutters.

But surely, he urges, the Instruction Books deal with *Form*, or you have schools, or classes, or some recognised means for the learner to get the information he is supposed to want?

We fear the answer must again be—No. It certainly must be if we consider *Form* and *Figure* as a branch of instruction duly recognised as important. The plain fact is that it is not counted either as a necessary preliminary to the learning of a system nor as forming an essential part of the advertised courses of tuition.

Strange—is it not? So much knowledge about—so much of this very kind of knowledge needed by the tailor—and yet—little or nothing done.

WHAT DOES "FORM" MEAN?

It may be reasonably asked—What is meant by the term *Form*, which tailors are recommended to consider?

If the internal structure of the body is excluded, and anatomy with the muscular system are but partially included, what is there left to learn? Surely, every person whose business it becomes to measure and drape his or her clients will gradually and unconsciously get more or less familiar with their peculiarity of figure, and with form in general. Moreover, the systems of cutting which we acquire, based as they presumably are on sectional measurements of the figure, should lead their practitioners to the required haven. What, therefore, lack we yet?

The answer is this.

The above assertions are quite true. Practice does lead to a knowledge of form—but not sufficiently so. There is more to know, and it is just this additional knowledge that we are dealing with.

Our good friend, Mr. Keyworth, has fully explained, in his work entitled "Form Growth," that there is no form in nature like the human form. It belongs to the highest type of organised life. No two bodies of persons are exactly alike—though there be millions of forms, yet, as to detail, they all differentiate. At the same time, their way of growth and of change is controlled by law. This "Law of Control" gives us a ground to work upon. We find that the old classic plan of dividing the ideal figure is also applicable to ordinary figures and the principle of division touched upon by the old masters can be extended, so that the whole becomes a useful aid. Whereas they, with the moderns, adopted eighths of lengths only, we can carry the principle to eighths of widths—by so doing the surface of each customer becomes, so to speak, mapped out into sections both of depth and breadth.

Going further, we find that these several sections themselves are regulated by laws—indeed they must be. With some length governs length; width governs width. With others length and width alike control them. We note a law of compensation—of give and take. What is lost in one part is found in another, as, for instance, when a man drops on his hip he loses in sectional length, but gains elsewhere in width correspondingly.

Form draws our attention to the fact that some sections are more variable than others, being muscular divisions—thus putting us on the track of a sensible adaptation of the pattern. It guides us to the curves, rounds and hollows, distinguishes between rounded surfaces and curved lines—a difference which many, otherwise expert men, scarcely realise even in these late days. Form prevents a fitter from "overdoing the thing," as we say, for it teaches him the limits of sectional growth no less than their variations. It suggests to him *where* to provide for ease, comfort, style, size, while his system informs him *how* to do it.

Form, if investigated prior to learning a system, helps one to grasp the same, because the chief sectional lines found probably as parts of the method will be recognised as corresponding to the sectional divisions on the living model. If followed up contemporaneously with learning a system it will prove a capital companion—helping to give the why and wherefore of lines, points, quantities; by it the student will know where he is and what he is doing.

More than this, and here its value is mostly appraised: form-development, when studied, trains the mind, excites to observation, encourages attention to detail, and teaches more than anything else can *how to read* the figure.

It is all very well for our instructors to tell us to "observe the figure." What we require to know is how to do this, and this implies some orderly systematic way of going about the task. This, a study of Form will give us.

Beside the mapping out, which gives sectionisation, Form includes what is called *Framing*. That is mentally setting each figure in a frame. A little practice soon enables the student to detect differences of contour, or outline, and of attitude, with more accuracy than if his eye is untrained.

In mechanics, if a workman wishes to know the dimension and shape of any object before him, he pulls a rule from his pocket and applies it as a test; so does a builder with his plummet and his line. Tailoring is not a mechanical trade (it would be a world easier if it were so), accordingly we get very little help from mechanical apparatus: instruments, spirit levels, quadrants, and so forth, that are so useful to other operators, cannot be generally applied to the living, breathing, sentient human model. This brings all the difficulty—the tailor is often considered a fool.

What is to be done? The apparatus for testing, which the architect and engineer carry in their pockets, the builder of coats has to carry in his mind, his eye, his hand. While this, of course, puts the latter to great trouble, it enforces him to rely upon his own resources. Hence comes the urgency for training that eye and that hand. Training works this way.

By degrees the student of Form evolves a standard of what a man or woman corporeally should be. Each figure as it comes before him is framed and intersected and mapped out, but the standard and frame—the lines and chart—are *within*, instead of being like a carpenter's tools, in a basket without. By means of this inner standard, the height, girth, posture, attitude, gait, form, proportion, is gauged. He reads the figures and confirms its special features.

FORM AND THE MADE-UP GARMENT.

Nor is this affair of form concerned with the body only—it applies to garments also. We have often thought that if some of our tailor friends could distinguish more clearly between size, dimension and form, it would be advantageous to them. But it is quite certain some fail to do it. These men need training. Some of them cannot sort out a line from a surface; they are thinking of some given number of inches when they ought to be thinking of shape. Form-knowledge, when applied to garments, is often of very practical use—it is the *desideratum*.

Have you ever taken a "professional walk" through the fields of fashion—say along Regent Street, Pall Mall, Piccadilly? Have you known what it is to gather the harvest of a technical eye? Have you observed the dress of the passers-by in a critical tailor's mood? If so you will have noted success and defects. You will have asked yourself the causes of each. Some defects were often repeated; they became familiar, could be classified. Revealed by their creases, which, in spite of their variety, were evidently regulated by law, the thought occurred—"prevent them."

Then a further thought—Is it size or form that is miscalculated? Not the first, but nearly always the second. Take an example. Hundreds of coats appear with surplus stuff at the lower back part of scye. This surplus shows itself in many different ways—sometimes as if it were width, more often as length. The frequency is curious; it awakens mental questioning. You come at last to the conviction that this defect arises from a miscalculation of form. Was it of the figure or of the material? That is, did the men who cut and made that coat know of the natural surface-curvature of its wearer, and neglect to reproduce the same in the made garment, or were they oblivious of the peculiarity in both? Anyhow, it is a matter of Form.

But it will be urged that much progress has been made of late years in both fit and style. Undoubtedly there has. And one reason is that form has been investigated by makers and users of systems. But there must be no loitering on the way. The future will bring greater demands on cutters; they will have to avoid the errors of the past. To equip them they have greater facilities at their command; it is theirs to grasp them. The future will see not so much "form before system," but *Form with System*.

THORNTON'S INTERNATIONAL SYSTEM.

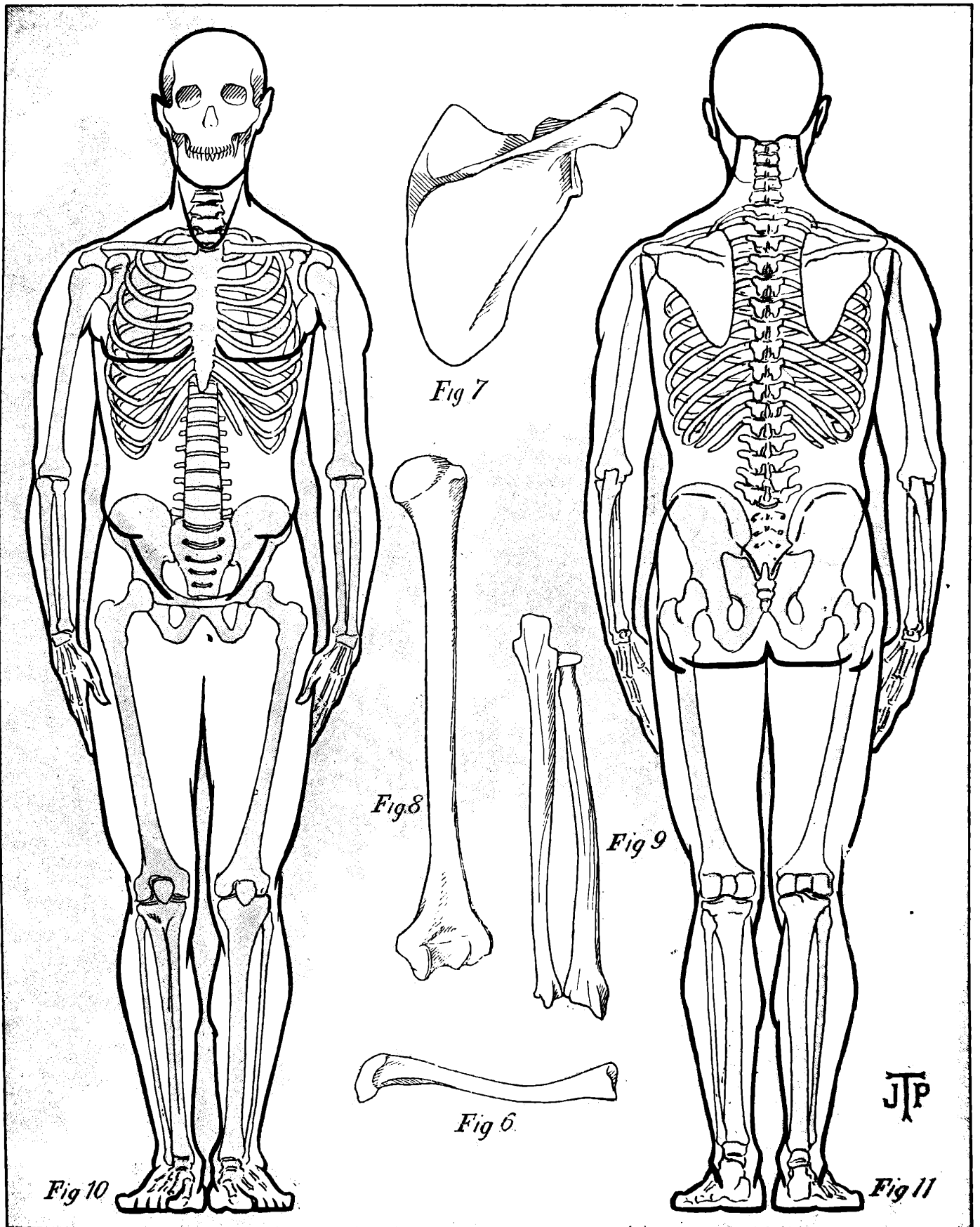


PLATE 55.—THE STUDY OF FORM.

The large figures depict the complete anatomical outline.

FIG. 6, the Collar-bone. FIG. 7, the Blade-bone. FIG. 8, the Humerus. FIG. 9, Forearm Bones.

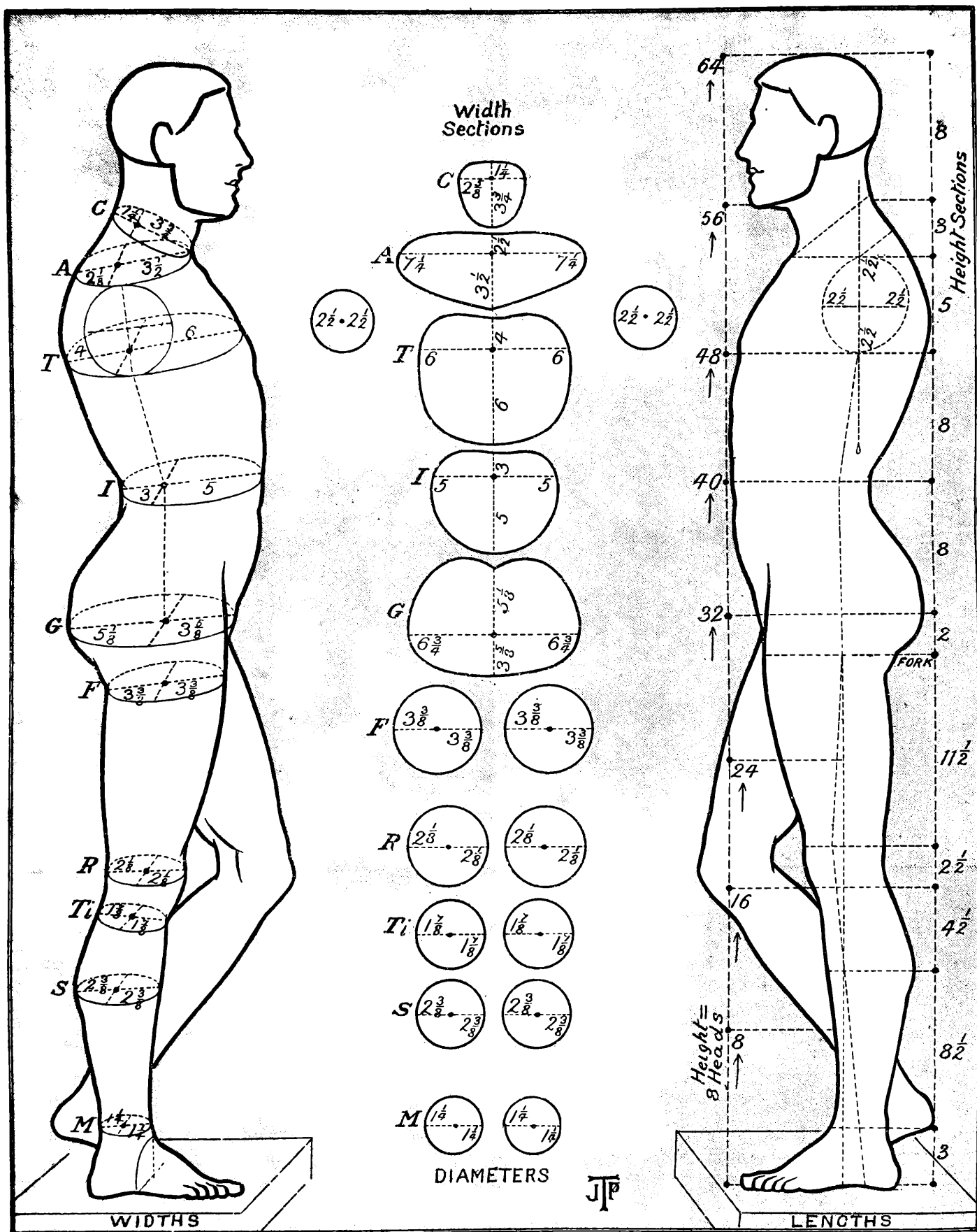


PLATE 56.—PLANE SECTIONS OF THE BODY.

NORMAL COAT PROPORTIONS.

HAVING dealt with the normal proportions of the body in as concise a manner as the subject permits, it will now—in a work such as this—be well to consider the actual proportions of a perfect-fitting coat designed for such a form as that selected for the standard model. Of course the intelligent student will realize that the quantities and proportions here given are exclusively confined to the requirements of the strictly proportionate form. In figures that deviate from this standard the quantities will vary, but these come under the heading of Disproportion, a subject that will be exhaustively dealt with later on, and the treatment of which is accurately and practically provided for by the self-varying qualities of the system here placed before the trade.

THE "CLOSED" OR UNRELIABLE TESTS.

In considering the proportions of any model—coat or trousers—the writer has been convinced by long experience and experiment that any plan of testing by measurement that calls for the old-time method of "sweeps" or diagonal measures with the parts in closed positions is most likely to mislead the young cutter and engender serious defects in his work. The antiquated tailor who "closes" his pattern marks inwards on the waist-line a proportion of his waist measure, makes it a pivot, and runs his "old thirds" sweep from the top of the back closing seam towards the neck point of the front shoulder, and because the respective points intersect at once decides that everything is correct, is taking but a superficial view of the problem. Two coats may be of a very different outline and produce very divergent fits, although both, thus tested, may be alike in measurements. Again, if the waist suppression is tested by a diagonal measurement from the front of scye to the back waist, as is often done, and even though such quantity should agree with any established standard or actual measurement taken, it is by no means certain that the suppression is correct. Two patterns measuring the same in such a direction may be far from fitting alike, for fit is directly influenced by the precise location of the waist suppressions. One of the patterns may have been considerably suppressed at the bottom of the side seam, while but slightly reduced at the bottom of the side-body seam; the other may have been slightly suppressed at the bottom of the side seam, and considerably reduced at the bottom of the side-body seam. Coats cut from the two patterns will most certainly not fit alike (without a readjustment of the balance at the top of the side-body seams), even though the diagonal scye-to-back-waist measures are identical.

THE "SQUARE" OR RELIABLE TEST.

In the writer's estimation, by far the most reliable test for the correct location of the various sections of a coat is that based upon the use of the square. By this is meant that a right-angle square is set up, upon which the pattern to be tested is securely placed precisely in position, corresponding with the outline produced within the square lines shown upon the normal model of the International Coat System. (Plate 2.) The top of the back closing seam, the neck point of the back neck, and the neck point of the front shoulder touch the angle, while the tops of the side seam and side-body seam are level at the back scye curve. With the points thus located the pattern is assumed to be in a position rendering reliable test measurements a very simple operation.

NORMAL COAT PROPORTIONS.

Height, 5 ft. 6 in. Breast measure, 36 in.

(Outline as Plate 2.)

Back-waist suppression (E to F) 1 in. Standard quantity.

Back-scye depth (D to I) 9 in. One-fourth of breast.

Back-neck width (A to G) $2\frac{1}{2}$ in.

Front of scye (O to R) 12 in. One-third of breast.

Front neck point (A to C) $15\frac{1}{4}$ in. = $\frac{1}{8}$ - $\frac{1}{4}$ in. less than half-breast.

Front of breast (O to J) to measure plus seams, and ease.

Front waist point (S to SS). One-fourth waist measure + $\frac{3}{4}$ in.

Side-seam suppression (Q to QQ) $1\frac{1}{2}$ in. One-twelfth half breast.

Side-body suppression (TT to EE) decided by measure.

Front-shoulder length (V to C) $9\frac{1}{2}$ in. One-fourth breast + $\frac{1}{2}$ in.

Back-shoulder level (M to L) 6 in. One-sixth of breast.

Front-shoulder level, line from C to L.

Whatever the size of breast, provided the height and general formation are proportionate, the divisions as above given will supply reliable tests for the location of the various sections of the garment.

DISPROPORTIONS.

— o —

In previous articles the subject of normal proportions has been very comprehensively dealt with, and the information therein contained should prove of the greatest assistance in the proper equipment of every up-to-date tailor. But no cutter, however expert in the production of normal patterns and the fitting of proportionately-built men, can ever hope for anything like uniform success in practice unless he has a thorough knowledge of all the deviations of form that constitute disproportion.

If all men were strictly proportionate, their relative measurements harmonizing with the rules of proportion previously given, the process of garment-cutting would be one that might reasonably be called simple. It would not call for the exercise of any considerable degree of mental application. It would not need, as a basis, any very scientific "system" of cutting. It would not call for the results of very extended experience. The process might be conveniently conveyed to any young man of average intelligence in a few hours. But its simplicity would result in placing cutters upon a much lower plane than that they now occupy, and incidentally it would reduce their emoluments to the level of those engaged in a merely mechanical business.

The fact that all men are not alike in build is the source of most of the difficulties in garment-cutting. The student of cutting will understand this when he realizes the fact that several men *whose ordinary or standard measurements are identical* may each be of a totally distinct formation, and demand a distinct style of cut. Thus, for illustration, the ordinary measurements of eleven men may be taken, and all found to be alike, but the forms may be found to vary so much that each figure will constitute a distinct type of abnormality. The first figure measured may be assumed as of the normal type, but the subsequent figures may be classified as follows:—**2, Full Back ; 3, Flat Back ; 4, Stooping ; 5, Over-erect ; 6, Head Forward ; 7, Head Backward ; 8, High Shoulders ; 9, Low Shoulders ; 10, Long Body ; 11, Short Body ; 12, Prominent Hips.**

If the student of the "International" (or any other method) had nothing further to guide him than the mere elementary drafts of the system, he would produce for the eleven forms, above set out, exactly the same outline! Of course, in only one case, that of the normal, could a correct fit be expected. The remaining eleven coats would be "kills."

With a few divergences in some of the standard measurements, the list of disproportions might be still further extended, and the following types produced:—**13, Stout Waist ; 14, Thin Waist ; 15, Corpulent ; 16, Prominent Blades ; 17, One-sided Hump ; 18, Hump Back ; 19, Pigeon Chest ; 20, Dropped Shoulder and Prominent Hip ; 21, Prominent Seat ; 22, Flat Seat.**

In this list of disproportions, like the foregoing one, special treatment becomes essential, and this treatment can only be effectively supplied by supplementary aids. Some cutters, in such cases, have recourse to what is termed "**Direct Measures.**" That is, they measure the body from point to point and transfer the quantities thus obtained direct to the draft. That this plan is in general not a safe or an advisable one, the experiences of most mature cutters amply demonstrate. The reasons for this result have already been considered in this work, so that it is not necessary to recapitulate them here.

Judgment.—Still another school of cutters prefer, in estimating and dealing with disproportion, to depend upon what for many years has been known in the trade as "judgment." In this case the word used is simply a substitute for guesswork. The young man who has nothing better to guide him than judgment in classifying the various forms above enumerated, and estimating, for practical purposes, the *amount* of the respective deviations, is certainly but ill equipped for the exacting business of a cutter.

Shoulder Measurement.—The author of this system has long been convinced, by the results of practical experience and investigation of the work of many fellow cutters, that the principle of shoulder measurement, *logically applied*, and arranged upon a divisional basis, affords by far the safest and most direct means for providing the changes that disproportion of form demands. This principle will be utilized in the practical drafts that follow, and the intelligent student will at once perceive that apart from the very limited number of actual deformities, such as hump backs, pigeon chests, &c., its use will produce the correct outline for the actual figure dealt with in a most methodical, sure, and simple way.

The great importance of the subject of disproportion here suggests that it will be advisable to preface the practical diagrams by a concise description of the features embodied in the forms above enumerated. This summary will be convenient for reference and conducive to the students' progress.

THORNTON'S INTERNATIONAL SYSTEM.

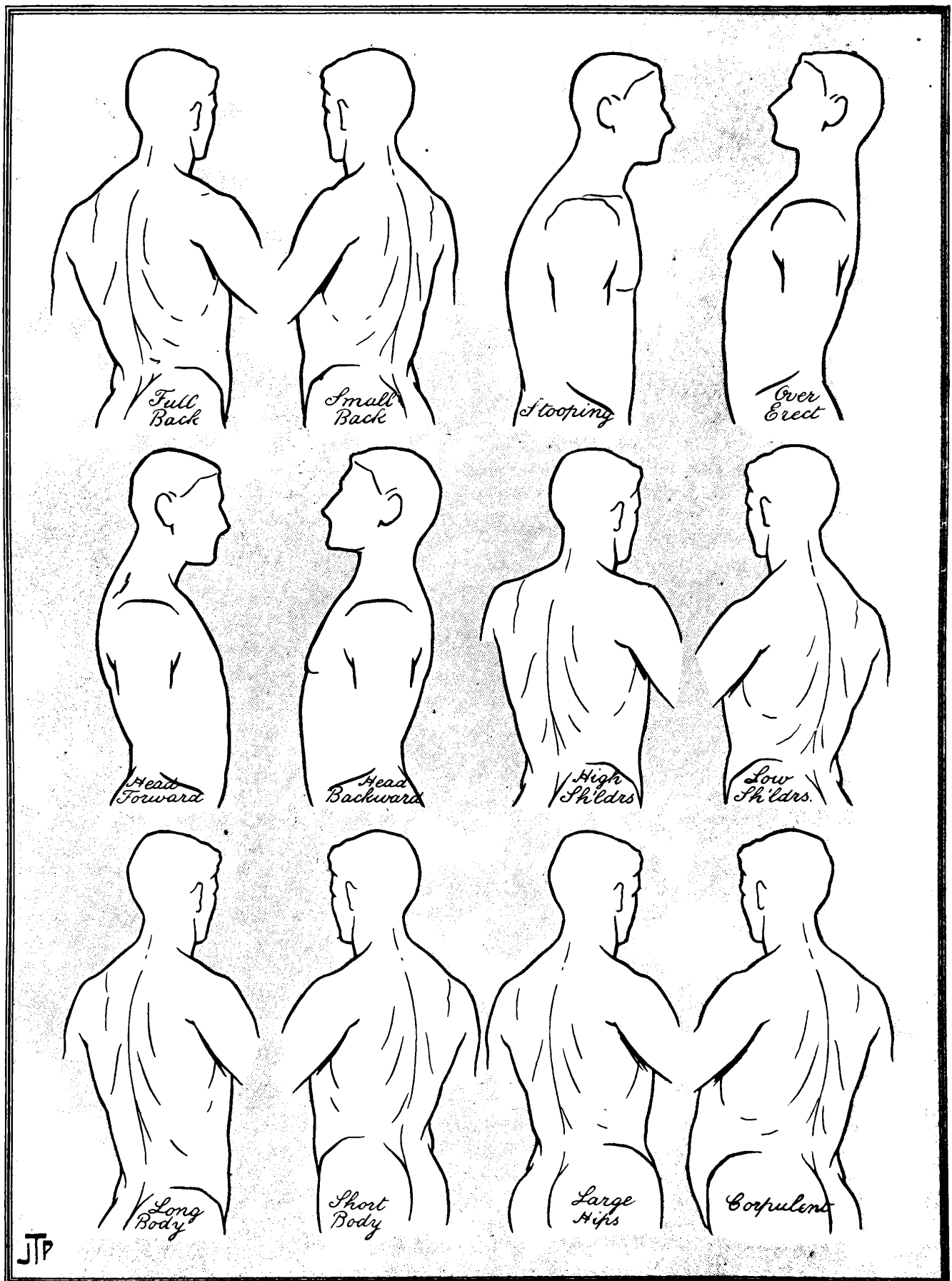


PLATE 57.—FORM DISPROPORTIONS.

CORPS "DISPROPORTIONNÉS."

UNGLEICHE FIGUREN.

A SUMMARY OF DISPROPORTIONS DEALT WITH IN COAT CUTTING.

Full Back.—This type of form must not be confounded with the recognized "stooping" formation. The distinctions from the normal are that the back is fuller and the front of breast more contracted. In other words, the arms are more forward on the body. Working men employed in hard manual labour are frequently of this formation. In measurement the "width shoulder measure" is relatively large.

Flat Back.—This figure is in general formation the opposite to that previously described. The arms are set backward upon the body; the back, as a consequence, is narrow and the chest expanded. The "width shoulder measure" in this case will be small in relation to the breast measure.

Stooping.—In this formation the spinal column, or backbone, is rounded and broad, while the chest is correspondingly flat, and the arms are carried forward. As a result, the natural waist length is long in comparison with the height, while the "width shoulder measure" is large.

Over erect.—In an over-erect figure the natural waist length is short in relation to the height. The arms are usually backward, and the chest expanded. The "width shoulder measure" will be found comparatively small. The man of military training is most likely to be of this formation.

Head Forward.—This is quite a local deviation. The general construction of the body is normal, but the head and neck above the seventh vertebra or "nape" is inclined forward. In very tall men this type is often encountered.

Head Backward.—This figure is the converse of the preceding one. The head, instead of being balanced in the normal attitude, above the top of the spinal column, is carried backwards, and calls for local treatment.

High Shoulders.—This is a formation frequently met with. The shoulders and scye circle are raised upwards, which increases the length from bottom of scye to waist line, and decreases the distance from bottom of scye to nape. The "depth shoulder measure" will give *less* than the normal 1 in. excess over "width."

Low Shoulders.—Here the shoulder points will be lowered or depressed. The length from bottom of scye line to waist line will be decreased, and the distance from bottom of scye upwards increased. The "depth shoulder measure" will be found to record *more* than the normal 1 in. excess over "width."

Long and Short Necks.—Neck long or short, but under-arm length normal.

Long Body.—In this type the body is long and the legs short in relation to the height. The natural waist length exceeds the normal one fourth of height. This formation may be found in men of varying height.

Short Body.—The body in this case is short and the legs long. The natural waist length is less than the normal one fourth of height. In either tall or short men this construction will occasionally be met with.

Prominent Hips.—A figure of this construction may be perfectly normal in the upper parts of the body, while the hips, or *pelvic* bones, may be expanded outwards. This deviation must be considered in the forming of skirts.

Stout Waist.—By a stout waist is meant one that exceeds the normal proportion, while not in excess of the breast measurement. There are many men of middle age showing this particular formation.

Thin Waist.—In very young men, or trained athletes, the waist measure will be found smaller than the normal proportion, while the remaining measurements are unaffected. Due provision must be made in the cutting.

Corpulency.—In this familiar figure the waist measure is relatively large and exceeds that of the breast. The neck appears short, and also the length under the arms. The side hollows are filled up and the stomach projects.

Prominent Blades.—In many figures, particularly those of young and imperfectly developed men, the base of the *scapula*, or bladebone, projects. Here the "width shoulder measure" will be large as compared with the breast.

One-sided Hump.—This is a projecting formation of scapula on one side only, and calls for special treatment in the cutting of back or side body.

Hump Back.—This malformation is a very striking one and is familiar to all students of form. The roundness and breadth of back are often very extreme. The shoulder points are raised and the neck appears sunk between them.

Pigeon Chest.—In this deformity the *sternum*, or breastbone, projects, while the *vertebra*, or backbone, is elongated, as in the case of the hump back. The neck seems quite concealed by the raising of the shoulders.

Dropped Shoulder and Prominent Hip.—A figure of this description drops on one side of the shoulder while the hip on the same side projects. Of course, the side between bottom of scye and waist is contracted.

Prominent Seat.—This form is fully dealt with in the "International Trouser System." In the cutting of coats, however, it cannot be ignored. The seat projects and is larger than the normal measurement.

Flat Seat.—This deviation shows a flatness at the back of the seat circumference, which often accompanies prominent calves. It must be considered in the cutting and making up of skirts.

THORNTON'S INTERNATIONAL SYSTEM.

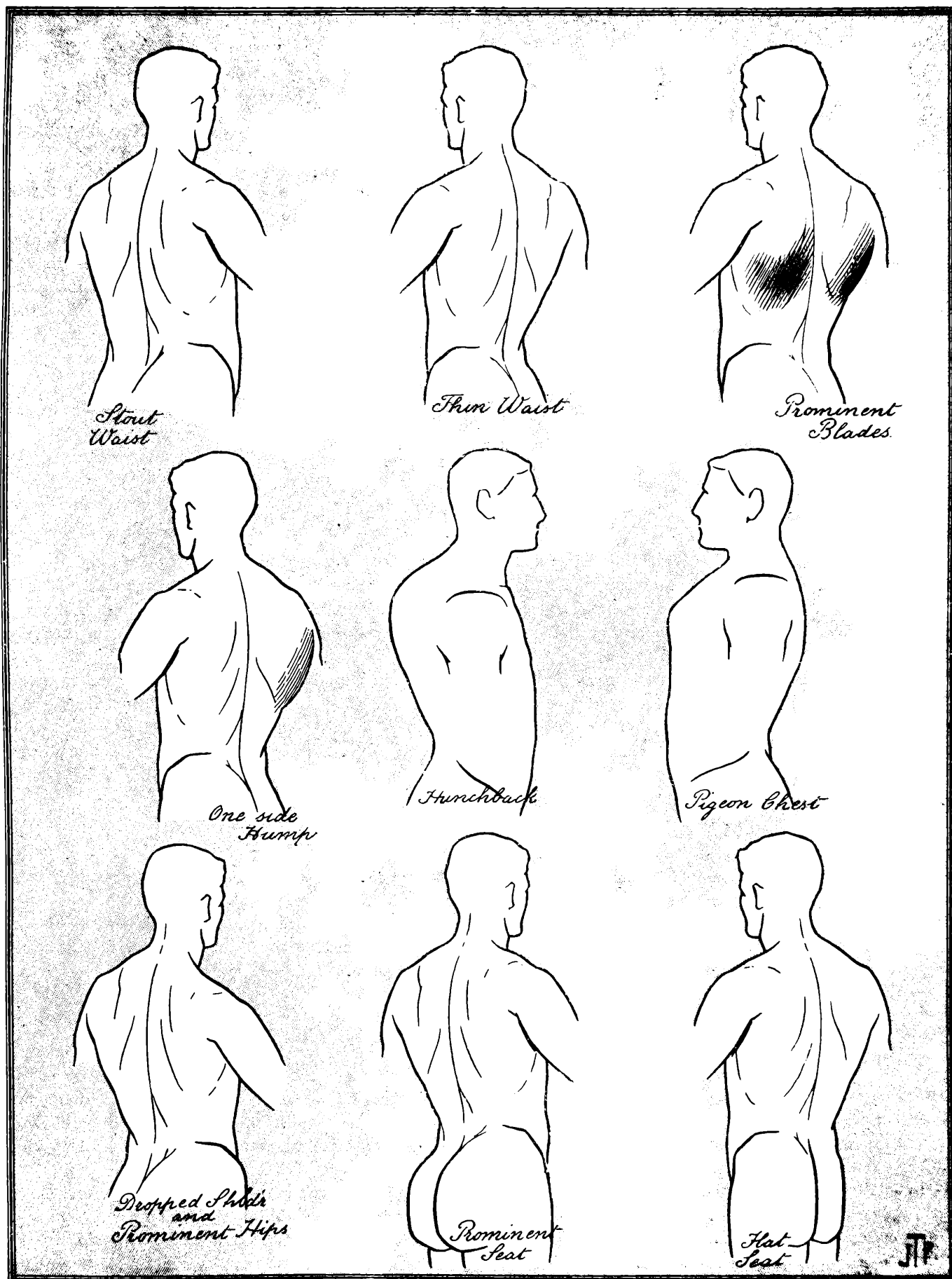
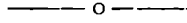


PLATE 58.—FOR DEVIATIONS.

DEVIATION DES FORMES.

ABWEICHENDE FIGUREN.

THE STUDY OF FORM.



FOLLOWING the concise summary of the various formations of the body previously given, and prior to their detailed consideration and systematic treatment, it will be well, in the interest of the student, that he should be impressed by the necessity for making himself familiar with all the conformations so well illustrated by our drawings.

It is true that by the aid of the supplementary measurements advocated in the "International System," the correct outline will in the majority of cases be systematically produced, but every practical man will realize the great advantage that a clear knowledge of form places at his disposal when a garment is being produced.

In no respect is this knowledge more directly useful than in the guidance of workmen when making up the garments. The cutter who, in addition to accurate measurements, has mentally registered the peculiar formation of the man he is dealing with, is much better equipped than if he were working from the measures alone. He can impress upon the workman the necessity for special treatment in the sections that call for special care. When both the workman and the cutter are thus working in intelligent combination, as should always be the case, it is reasonable to assume that the finished work will be a credit to both. Lacking such co-operation, good results cannot be expected.

HOW CAN THE STUDENT ASCERTAIN FORM DIVERGENCES?

The diligent student of the "International System" will know that the methodical comparison of the respective measurements will go a long way in deciding the natural formation of the men from whom they were taken. A man whose width shoulder measure is excessive in comparison with that of his breast must be a man of the full-back type, while such a man must of a necessity be flat at the front of breast. When the "width" measure is comparatively small the converse must hold good.

When the depth shoulder measure is greater than the normal one in excess over the width shoulder measure, the shoulder slope will, in all probability, be excessive. Still, for the reasons given above, it will be well that the student of cutting should, by every means at his disposal, so train his eye that he will be keen to detect the type of man he is dealing with. A comparison of different figures, as seen in his fellow students, will, in conjunction with their measurements, greatly assist him in estimating form, and rendering his work precise.

THE VARIOUS FORM DRAWINGS.

given in this system, which have been carefully prepared, will also prove of great assistance. Arranged as they are, suggesting the nude development, and for purposes of instruction placed in juxtaposition, they cannot fail in conveying a vivid idea of the many divergencies from the normal standard that all tailors are called upon to deal with. They will prove of more practical value than would many pages of the most eloquent letterpress merely descriptive of them. They will assist in the evolution of that microscopic marvel, the tailor's eye.

THE PRODUCTION OF MODELS.

With a knowledge of the dimensions and form above considered, the cutter will be enabled, through the methodical working of the system here placed at his disposal, to produce outlines such as will harmonize with any or all of the formations illustrated by the drawings. He will be in a position to deal with the most disproportionate types as conveniently and expeditiously as though his task were the production of a strictly proportionate model. He will be qualified to instruct his workmen in the various ways of making up conducive to success.

In subsequent pages the various types of form will be dealt with in detail, and the adaptation of the system fully illustrated by explicit diagrams. It will then be seen that the uniform working of the method is of a peculiarly self-varying character, and that in dealing with disproportionate forms the simplicity of arrangement is as pronounced as in the case of strictly proportionate ones. And this, it may be added, is the supreme test of a really reliable system of cutting.

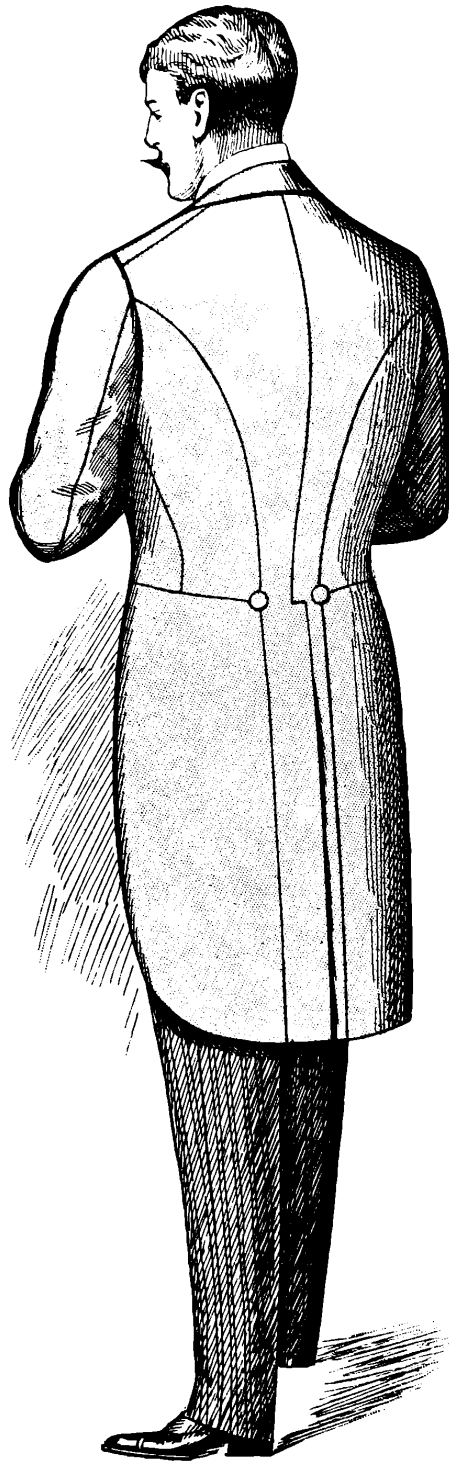
FULL BACK FIGURE.

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THE drawing depicted on this page will very clearly convey the characteristics of the type of figure now being dealt with. It will be noticed that, although the form is in no way bent forward (as in the case of stooping figures), still there is an excessive roundness of back that calls for careful treatment in the cutting of a garment intended to fit. Even a glance will indicate that a coat cut on the normal lines, such as those laid down in this system for the proportionate figure, could not possibly prove a fit without extensive alterations. On such a man as here pictured, a normally cut coat would be very tight in the scye and generally cramped in all the back sections. The back would appear defective in height at the back neck, and the back waist would stand away from the figure. There would be contraction from the front neck point to the forearm pitch of the sleeve, and great pressure upon the front shoulder-bone. The back pleats would stand away and probably overlap. The cause of the defects above enumerated may be attributed to the fact that the coat in all the back sections is actually too small for the figure. It will not "go home" on the body, to use a phrase very familiar to all tailors.

Many cutters who work from "block patterns," in dealing with a figure such as that under consideration, adopt a plan of cutting all the back portions by a model larger than would be produced by the actual breast measurements. Thus, if the breast measure of the figure was taken as 18 in., they would probably use a 19-inch "block" to form all the sections from the back closing seam to front curve of the arm-hole. They would then reduce the front widths to the actual breast and waist measures as taken on the body, and as a result would have an outline with sufficient ease at the back to enable the coat to go forward into its proper location at the front.

In a systematic arrangement of cutting, however, there should



THE FULL BACK FIGURE.

Drawn from Life.

Measures: 16½, 18, 38, 7½, 21, 31½.

Breast 18	} Width shoulder measure, 28½.
Waist 16	
Seat 19	

be sufficient self-varying qualities to produce a correct result in a more scientific way. The "International System," by its working, very accurately provides all the required changes through the direct medium of the "width shoulder measure." Taking a man of 36 in. breast, the student of the method will now be aware that the shoulder measure should be *three-fourths* of such quantity. This would give the amount as 27 in., and a "scale" of 18 in., calculated in the usual way as *two-thirds*. But in the full back figure, assuming the total breast measure to still remain at 36 in., it would probably be found that the "width shoulder measure" is increased to, say, 28½ in. Taking two-thirds of this quantity as the "scale," the amount of 19 in. is at once obtained. Using this quantity in the production of the draft, it will be found that all the back sections are automatically increased, while the fronts are produced to strictly accord with the measurements of the breast and waist as taken on the body. The length and width of the back from the level of scye line upwards will be increased. The distance from the back closing seam to the front curve of the scye will be enlarged. The front neck point of the forepart, as measured from the top of the back closing seam, will be advanced. The front curve of the neck will be shortened, and the width of breast reduced to measure. The suppressions on the waist line at both side and side-body seams will be increased so that more room will be provided for the excessive development over the bladebones. In short, all the changes that the cutter of mature experience would introduce in the preparation of a suitable draft will be accurately embodied in the pattern as produced by the instructions for drafting given on the following page, and better still, the exact amount of each change will be more precisely decided than even the most experienced cutter could hope to determine by the exercise of his "judgment."

THE FULL BACK FIGURE.

Measures: 16½, 18, 38, 7½, 21, 31½.

Breast, 18 | Width shoulder measure, 28½, ⅔ = 19 in. scale.
Waist, 16 | Depth shoulder measure, 29½ = 1 in. excess.
Seat, 19

This, and all subsequent drafts, are produced by divisions of the "scale."

FULL BACK DRAFT.

MEASUREMENTS.

Waist length, 16½ in. Fashion length, 18 in.
Skirt length, 38 in. Half breast, 18 in. Half
waist, 16 in. Width shoulder, 28½ in.
Depth, 29½ in.

Two-thirds of width shoulder (28½) gives the
scale (19).

Most of the points are found by divisions of
the "scale."

Instructions. Draw lines A B and A C.

D from A, ½ in. E from D waist length,
16½ in.

B from D, fashion length, 18 in. F from E,
3 4 in.

Draw line D to F.

G from A, 1/6 scale less 1/2 in. (2⅝).

H from A, 1/2 scale measure (9½).

I from H, half difference between "width"
and "depth" measures (1/2 in.).

Square line I towards J.

K from I, 1/3 scale (6⅓).

L from K, 1/3 scale plus 1½ in. (7¾).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, 1/4 scale less 3/4 in. (4).

Q from F, 2 in., curve side seam.

R from O, 2/3 scale (12⅔).

S is squared down from R.

T from R is 1/2 in.

U from T, 1/12 scale (1⅙).

V from T, 1/6 scale (3⅓).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, 1 1/12 scale (1⅝).

X from C, same as back shoulder seam.

Y from U, one half of T—U (3/4).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

Curve neck C through NN.

SS from S half waist plus 3/4 in. (3¾).

J from Z, 3 in.; NN to XX, 1 1/2 in.

Curve front line XX, J—SS.

QQ from Q, 1/12 scale (1⅙).

MM from M, 1/12 scale (1⅙).

TT from QQ, 1/4 waist (4).

FF, 1/2 in. below line.

Measure F to Q, and QQ to TT. This totals
6 in.; place this amount at SS and measure
out to EE, the waist measure plus 1⅝
(17¾).

SSS is 1/12 waist plus 1/4 in. below line.

ÉPAULE FORTE DU DOS.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm.

Poitrine, 45½ cm. Ceinture, 40½ cm.
Bassin, 48 cm.

Largeur de l'épaule, 72 cm. Profondeur de
l'emmanchure, 74½ cm. 2/3 de la largeur
d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions
de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 46¾ cm.

F jusqu'à E, 2 cm.

On trace la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins 1 1/4 cm.
(6¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H est une demie différence entre la
largeur et la profondeur (1 1/4 cm.).

On équadrit la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle, 16 cm.

L jusqu'à K, 1/3 échelle, 16 cm., plus 3¾
(19¾ cm.).

On équadrit la ligne L jusqu'à M, ensuite on
trace la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, 1/4 de l'échelle moins 2 cm.
(10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à 2/3 de la mesure de l'échelle, 32 cm.

On équadrit la ligne R jusqu'à S.

T jusqu'à R, 1 1/4 cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on trace la ligne d'épaule C jusqu'à L.
W jusqu'à M 1/12 de l'échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule
de dos.

Y jusqu'à U 1/2 de T, U, 2 cm.

On courbe l'emmanchure et les coutures des
épaules.

Z jusqu'à O de la mesure de poitrine, 45½
cm.; on courbe aussi le cou C par N, N.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. (20½
cm.) en tout.

J jusqu'à Z, 7 1/2 cm.

NN jusqu'à XX, 4 cm.

On courbe la ligne du devant, XX, J, SS.

QQ jusqu'à Q, 1/12 de l'échelle (4 cm.).

MM jusqu'à M, 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture (10¾).

FF 1 1/4 en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et
mesure jusqu'à la mesure de la ceinture plus
4 1/2 (44½).

SSS sont 1/12 de ceinture plus 1 cm. en bas
de la ligne (4½).

GROSSE RÜCKENBREITE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 43 cm. Modenlänge, 46¾ cm.

Halbe Oberweite, 45½ cm. Halbe Unter-
weite, 40½ cm. Halbes Gesässmass,
48 cm.

Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei Drittel Schulterweite (48) giebt die
"Skala."

Die meisten Punkte werden gefunden durch
Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1 1/4 cm.

E von D, Taillennlänge, 43 cm.

B von D, Modenlänge, 46¾ cm.

F von E, 2 cm.

Ziehe Linie D zu F.

G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6¾).

H von A, halbes Skala (24). K von I, 1/3 Skala.

I von H ist die Hälfte der Differenz zwischen
der Schulterweite und Schultertiefe (1 1/4 cm.).

L von K 1/3 Skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, 1/4 Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1 1/4 cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, 1/12 Skala (4).

X von C gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Arnloch und Schulternaht.

Z von O das Brustmass (45½).

Kurve hals, C durch NN.

SS von S, halbes Taillennmass plus 2 cm.
(20½).

J von Z, 7½ cm. NN zu XX ist 4 cm.

Kurve Brustlinie, XX, J, SS.

QQ von Q, 1/12 Skala (4).

MM von M, 1/12 Oberweite (4).

TT von QQ, 1/4 Taillennmass (10¾).

FF ist 1 1/4 cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an
zu SS, und messe zu EE Taillennmass, plus
4 1/2 cm. (44½).

SSS ist 1/12 Taillennmass plus 1 cm. unten
Linie (4½).

THORNTON'S INTERNATIONAL SYSTEM.

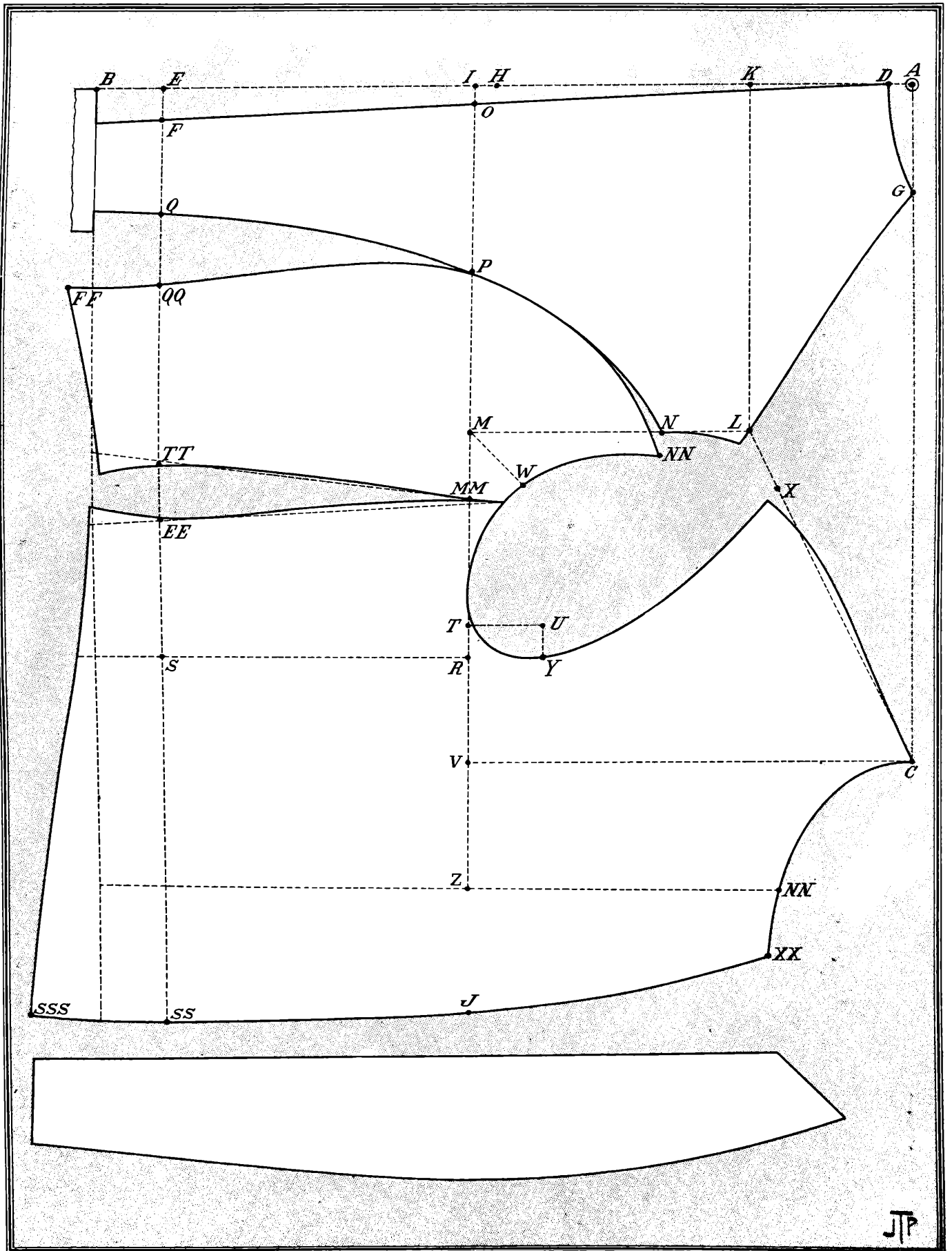


PLATE 59.—COAT FOR FULL-BACK FIGURE.

FIGURE À DOS PLEIN.

FIGUREN MIT WEITE RÜCKEN.

JP

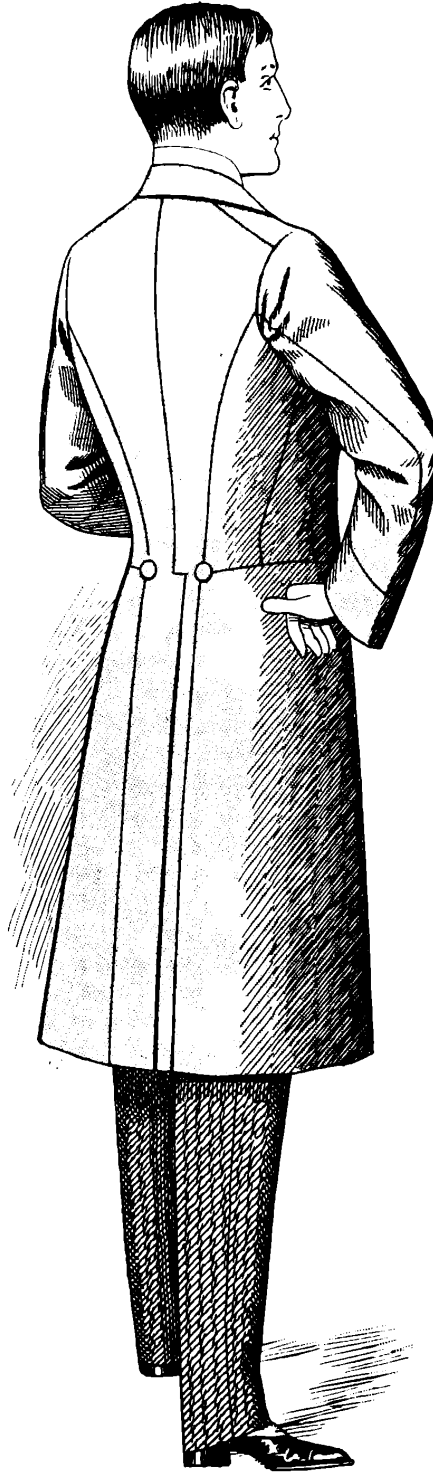
THE SMALL BACK FIGURE.

THE type of figure suggested by the life-like drawing here presented is one that gives the average tailor a great deal of trouble in securing a perfect fit. As will be seen, the man stands with his arms carried well backward. As a result the breadth of chest is increased and the width of back decreased. The distance from the back-closing seam to the front curve of the armhole is reduced. A coat cut in the normal form for such a figure would of a necessity show very serious defects of fit. There would be a considerable amount of surplus cloth falling into vertical folds between the back shoulders. The chest would be too narrow, so that the coat would only button when the fronts were firmly pulled together. When, as a result of such pressure, the fronts were fastened, the front shoulders would be a very bad fit, and all the indications of an over "straight" cut of coat would be painfully manifest.

The explanation of the troubles described may be clearly defined as due to the coat in all its back sections having been cut to a size exceeding the dimensions of the figure that it was designed for. An experienced cutter, if working from block patterns, would produce all the back sections of such a coat by a smaller-sized model than the breast measurement would provide. If, say, the breast measurement were taken as 18 in., he would probably use a 17 in. block for all his back sections, and in measuring up, restore the lost size at the front of the breast. By such a plan of working the back widths would be reduced and the front breadths increased to accord with the actual formation of the figure being dealt with. The coat, as thus shaped, would go forward towards the front of the breast without any undue tugging; the shoulders would be quite clear of creases and there would be no surplus cloth over the blade-bones and back sections.

Of course, in any carefully constructed system of cutting the required changes are provided by its actual working, and this plan in cases of disproportion is—when properly understood—conducive to the saving of valuable time.

The International System is, in this direction, very effective, as



THE SMALL BACK FIGURE.

Drawn from Life.

Measures: 16½, 18, 38, 7½, 20¾, 31½.

Breast 18	} Width shoulder measure, 25½.
Waist 16	
Seat 19	

by the help of the "width shoulder measure," in conjunction with the actual breast circumference, an outline is produced that harmonizes with the actual form of the man for whom the coat is intended.

For a man of the breast measurement (36) here taken for illustration, the shoulder measure should be equal to three-fourths (27) and two-thirds of such quantity gives the normal scale of 18 in., which is equal to the half breast measure. But in this particular form the backward position of the arms results in a "width shoulder measure" smaller than the normal. The actual width measure included in our set of measurements is 25½ in., while the breast measure is retained at the normal 36 in. Two-thirds of the width measure being taken as the basis for working, it is at once seen that our scale is in this case only 17 in., and as all the back sections of the draft, from back-closing seam to front neck point (C), are produced by divisions of the reduced scale it follows that the outline produced must follow the natural formation of the figure. From the scye line upwards the length and width of back is decreased. The width from the back-closing seam to the front curve of scye is reduced. The position of the front neck point (C) is carried backward, as tested by a measurement from the point A at top of back line. This deviation carries the material (that would otherwise fall into folds at the back) forward towards the front of the breast. The actual breadth of breast is provided by the application of the breast measure from the back closing seam to the front breast point at Z. The length of the neck curve, which in such cases has a tendency to be excessive, may be curtailed by a V. taken out in the direction indicated on the diagram. The back waist suppressions, to ensure a flat back, require to be decreased from the normal quantities, and this reduction is safely carried out by the working of the system owing to the backward position of the line R—S, due to the decreased working scale. Thus the distance between points S and F is reduced, as also between Q—QQ and T'T—EE.

THE SMALL BACK FIGURE.

:0:

Measures : 16½, 18, 38, 7½, 20½, 31½.

Breast, 18 } Width shoulder measure, 25½, $\frac{2}{3}$ = 17 in. scale.
 Waist, 16 } Depth shoulder measure, 27 = 1½ in. excess.
 Seat, 19 }

SMALL BACK DRAFT

MEASUREMENTS.

Waist length, 16½ in. Fashion length, 18 in.
 Skirt length, 38 in. Half breast, 18 in. Half
 waist, 16 in. Width shoulder, 25½ in.
 Depth, 27 in.

Two-thirds of width shoulder (25½) gives the
 scale (17).

Most of the points are found by divisions of
 the scale.

Instructions. Draw lines A B and A C.

D from A, 1½ inch, E from D waist length,
 16½ in.

B from D, fashion length, 18 in. F from E,
 16½ in.

Draw line from D to F.

G from A, 1/6 scale less 1/2 in. (2⅞).

H from A, 1/2 scale measure (8½).

I from H, half difference between "width"
 and "depth" measures (3¼ in.).

Square line I towards J.

K from I, 1/3 scale (5⅞).

L from K, 1/3 scale plus 1½ in. (7½).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, 1/4 scale less 3/4 in. (3½).

Q from F, 2 in., curve side seam.

R from O, 2/3 scale (11⅞).

S is squared down from R.

T from R is 1½ in.

U from T, 1/12 scale (1⅞).

V from T, 1/6 scale (2⅞).

C is squared up from L.

Draw front shoulder seam, C—L.

W from M, 1/12 scale (1⅞).

X from C, same as back shoulder seam.

Y from U, one-half of T—U (¾).

Curve scye and shoulder seams.

Z from I, the breast measure (18).

Curve neck C through NN.

SS from S, half waist plus ¾ in. (8¾).

J from Z, 3 in.; NN to XX, 1 in.

Curve front line XX, J—SS.

QQ from Q, 1/12 scale (1⅞).

MM from M, 1/12 scale (1⅞).

TT from QQ, 1/4 waist (4).

FF, 1½ in. below line.

Measure F to Q, and QQ to TT. This totals
 6 in.; place this amount at SS and measure
 out to EE, the waist measure plus 1¾
 (17⅞).

SSS is 1/12 waist plus 1/4 in. below line.

BUSTE PROÉMINENT.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm.
 Poitrine, 50½ cm. Ceinture, 45½ cm.
 Bassin, 53 cm.

Largeur de l'épaule, 72 cm. Profondeur de
 l'emmanchure, 75 cm. 2/3 de la largeur
 d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions
 de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, 1¼ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 46¾ cm.

F jusqu'à E, 2 cm.

On trace la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins 1¼ cm.
 (6¾ cm.).

H jusqu'à A, 1/2 échelle 24 cm.

I jusqu'à H est une demie différence entre la
 largeur et la profondeur (1½ cm.).

On équivarr la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle 16 cm.

L jusqu'à K, 1/3 échelle 16 cm., plus 3¾
 (19¾ cm.).

On équivarr la ligne L jusqu'à M, ensuite on
 trace la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, 1/4 de l'échelle moins 2 cm.
 (10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à I 2/3 de la mesure de l'échelle, 32 cm.

On équivarr la ligne R jusqu'à S.

T jusqu'à R, 1¼ cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on trace la ligne d'épaule C jusqu'à L.

W jusqu'à M de 1/12 l'échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule
 de dos.

Y jusqu'à U 1/2 de T, U, 2 cm.

On courbe l'emmanchure et les coutures des
 épaules.

Z jusqu'à O de la mesure de poitrine, 50½
 cm.; on courbe aussi le cou C par N, N.

SS jusqu'à S, 1/2 de ceinture plus 2 cm.
 (24¾ cm.) en tout.

J jusqu'à Z, 7½ cm.

NN jusqu'à XX, 2 cm.

On courbe la ligne du devant XX, J, SS.

QQ jusqu'à Q, 1/12 de l'échelle (4 cm.).

MM jusqu'à M, 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture (10¾).

FF 1¼ en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et
 mesure jusqu'à la mesure de la ceinture plus
 4½ (50).

SSS sont 1/12 de ceinture plus 1 cm. en bas
 de la ligne (4½).

BREITE BRUST.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 43 cm. Modenlänge, 46¾ cm.

Halbe Oberweite, 50½ cm. Halbe Unter-
 weite, 45½ cm. Halbes Gesässmass,
 48 cm.

Schulterweite, 72 cm. Schultertiefe, 75 cm.

Zwei Drittel Schulterweite (72) giebt die
 "Skala" (48).

Die meisten Punkte werden gefunden durch
 Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, 1¼ cm.

E von D, Taillennlänge, 43 cm.

B von D, Modenlänge, 46¾ cm.

F von E, 2 cm.

Ziehe Linie d zu F.

G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾)

H von A, halbes Skala (24). K von I, 1/3 Skala.

I von H ist die Hälfte der Differenz zwischen
 der Schulterweite und Schultertiefe (1½ cm.).

L von K 1/3 Skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, 1/4 Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1¼ cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet.

Ziehe Linie CC zu LLL.

W von M, 1/12 Skala

X von C gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von I das Brustmass (50½).

Kurve Hals C, durch NN.

SS von S, halbes Taillelmaß, plus 2 cm.
 (24¾ cm.).

J von Z, 7½ cm. NN zu XX ist 4 cm.

Kurve Brustlinie XX, J, SS.

QQ von Q, 1/12 Skala (4).

MM von M, 1/12 Oberweite (4).

TT von QQ, 1/4 Taillenmaß (10¾).

FF ist 1¼ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an
 zu SS, und messe zu EE Tailenmaß, plus
 4¼ cm. (50).

SSS ist 1/12 Taillelmaß plus 1 cm. unten
 Linie (4½).

THORNTON'S INTERNATIONAL SYSTEM.

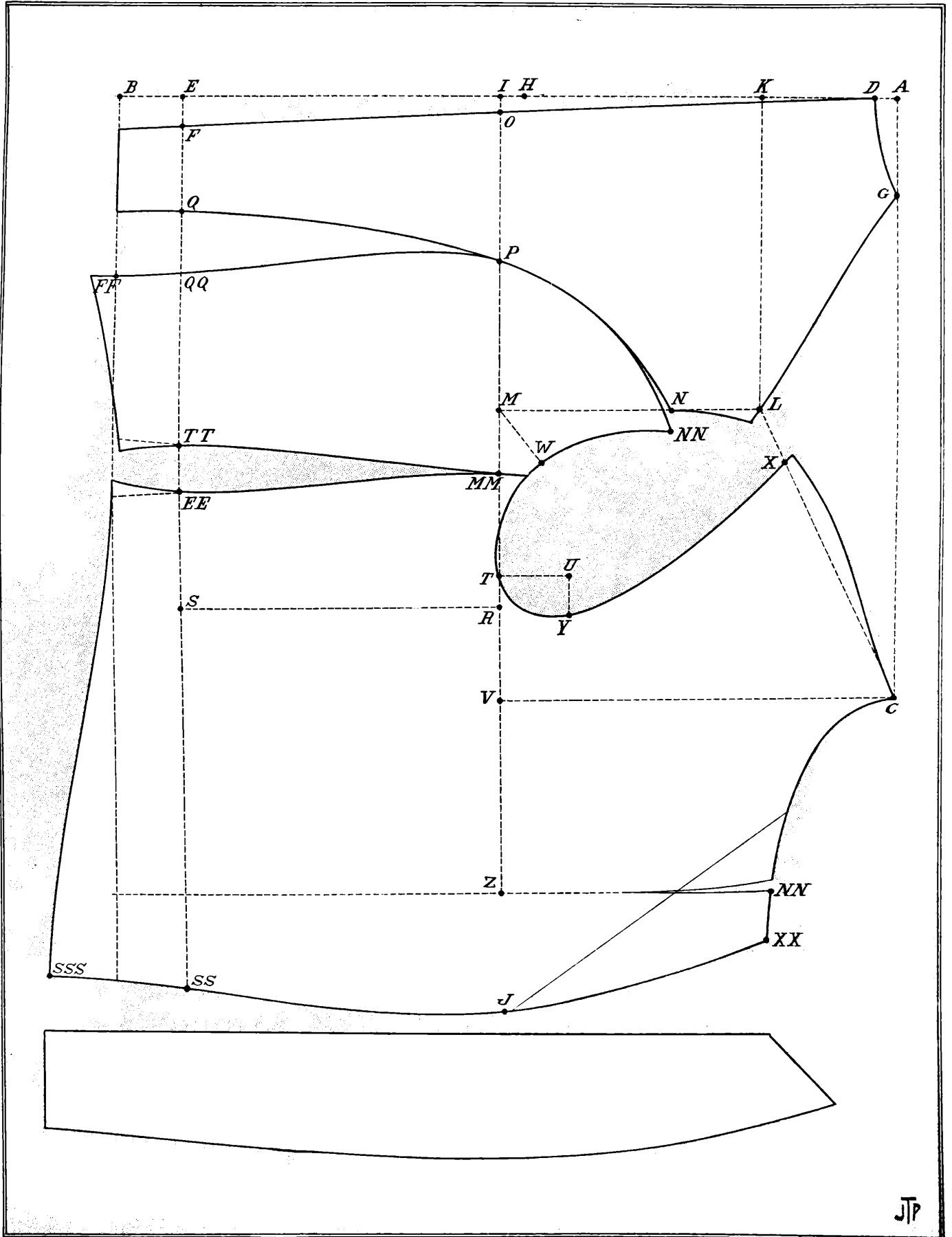


PLATE 60.—THE SMALL BACK DRAFT.

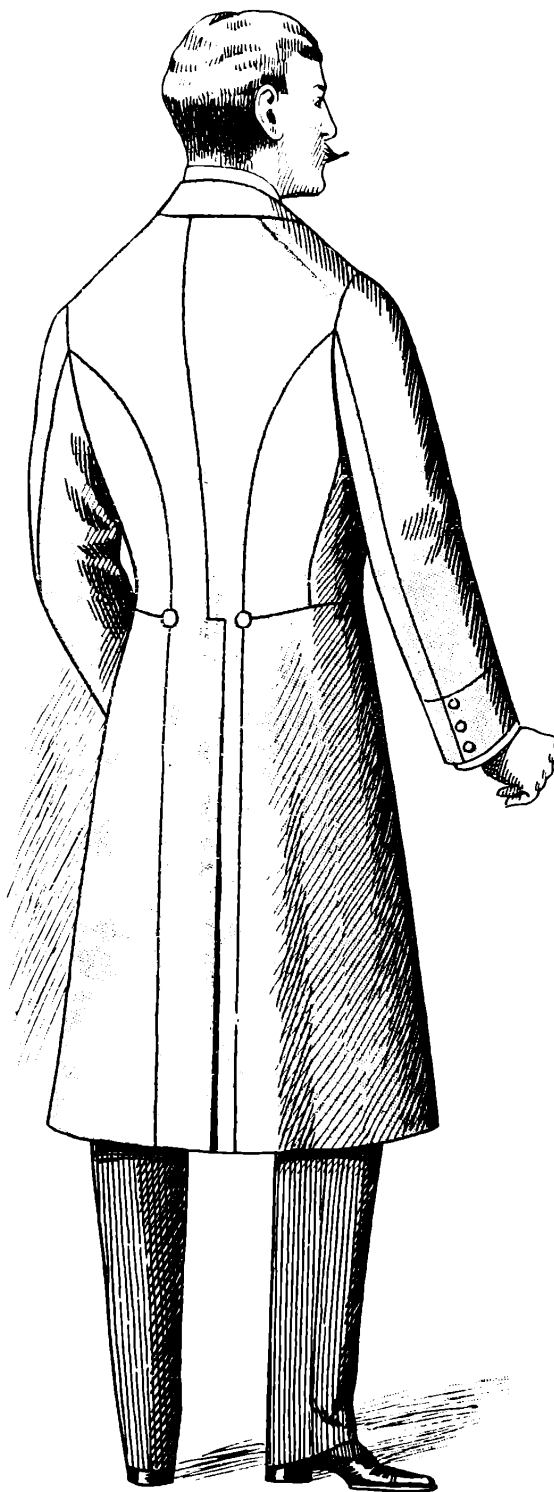
DESSEIN A DOS ÉTROIT.

ZEICHNUNG FÜR SCHMAL RÜCKEN.

THE LOW-SHOULDERED FIGURE.

THERE is no form of man that requires more careful cutting of garments than the type recognized as low-shouldered. The formation conflicts with all the ideas of modern form conceptions, and unless properly fitted, and manipulated as described later on, it is very unlikely that the result will prove satisfactory to either the author or wearer of the garment. Of course, a coat cut on the normal lines would prove a very defective one. The scye would be too high under the arm and the surplus material would be pressed downwards, creating much discomfort and a series of unsightly creases. The crease row of collar would be too low on the neck, showing the back stud of the linen collar and standing away loosely all round. The coat would manifest a continuous tendency to falling away from the shoulders, and there would be bulging and horizontal creases at the top of the side seams. In short, all the depth sections from the bottom of scye line upwards would be insufficient for this particular type of form, so that the coat could not go upwards into its proper position. A change of outline, designed to obviate the defects above enumerated, is often produced by tailors who increase the height of back, and also the upper length of front shoulder a corresponding amount, while retaining the scye points of shoulder at the normal positions. But this plan necessitates a shortening of the waist line from back to front so that the underarm length is decreased to the amount required.

A more convenient plan in altering a model block is to sink the scye points of back and front shoulder seams, while lowering the bottom of scye curve a similar amount, and slightly increasing the suppression at the top of the side seam (N to NN on diagrams). But by far the most reliable method of procedure is to produce the outline in a scientific way, using the supplementary measures as given in the International System to locate the extent and position of the required change. How precisely the system works in this direction a very little con-



THE LOW-SHOULDERED FIGURE.

Drawn from Life.

Measures : 16½, 18, 38, 7½, 20½, 31

Breast 18	} Width shoulder measure, 27. Depth shoulder measure, 29.
Waist 16	
Seat 19	

sideration of its operations will indicate.

The International measurements, as all students of this work will now understand, show that in figures of normal shoulder slope the "depth" measure exceeds the "width" to the extent of 1 in. If this amount is exceeded it is due to the fact that the shoulders are set low upon the body and that as a consequence the measurement from the bottom of scye line upwards at both back and front is increased. Taking the shoulder measurements of the standard, 36 breast size, they will be found as follows: "Width shoulder measure" 27 in., depth shoulder measure 28 in. Here the normal 1 in. excess is found. In a low shoulder figure of the same breast measurement these measurements may, for illustration, be set out as follows: "Width shoulder measure" 27 in., "depth shoulder measure" 29 in. In this case the amount of the normal difference is exceeded to the extent of 1 in. How precisely the ascertained excess affects the depth of scye and shoulder slope in the International System, every intelligent student of the method will be in a position to realise. By the simple yet effective arrangement introduced between the points H and I (see coat diagrams) the whole outline of the upper part of the garment is directly influenced. The bottom of scye line is lowered beyond the normal location, increasing the distance from bottom of scye, upwards at both back and front shoulder sections. The under arm length, from scye line to waist, is shortened, to accord with the formation of the figure. The line of back shoulder seam has been carried downwards to agree with the increased shoulder slope of the figure, while for a similar reason the front shoulder seam has been lowered to accord with the increased slope of the back shoulder seam. When cutting the top of the side seams suppression should be slightly increased between the points N and NN, as all low shouldered figures have projecting blade bones that call for provision.

THE LOW-SHOULDERED FIGURE.

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18 | Width shoulder measure, 27 $\frac{2}{3}$ = 18 in. scale.
Waist, 16 | Depth shoulder measure, 29 = 2 in. excess.
Seat, 19

This, and all subsequent drafts, are produced by divisions of the "scale."

LOW-SHOULDERED DRAFT.

MEASUREMENTS.

Waist length, 16½ in. Fashion length, 18 in.
Skirt length, 38 in. Half breast, 18 in. Half
waist, 16 in. Width shoulder, 27 in.
Depth, 29 in.

Two-thirds of width shoulder (27) gives the
scale (18).

Most of the points are found by divisions of
the "scale."

Instructions. Draw lines A B and A C.

D from A, ½ in. E from D waist length,
16½ in.

B from D, fashion length, 18 in. F from E,
¾ in.

Draw line D to F.

G from A, 1/6 scale less 1/2 in. (2½).

H from A, 1/2 scale measure (9).

I from H, half difference between "width"
and "depth" measures (1 in.).

Square line I towards J.

K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 ½ in. (7½).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, 1/4 scale less ¾ in. (3¾).

Q from F, 2 in., curve side seam.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 in.

U from T, 1/12 scale (1½).

V from T, 1/6 scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, 1 1/12 scale (1½).

X from C, same as back shoulder seam.

Y from U, one half of T—U (¾).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

CC from C, 1/6 scale (3).

Curve neck C through CC.

SS from S half waist plus ¾ in. (8¾).

J from Z, 3 in.; NN to XX, 1 in.

Curve front line XX, J—SS.

QQ from Q, 1/12 scale (1½).

MM from M, 1/12 scale (1½).

TT from QQ, 1/4 waist (4).

FF, 1/2 in. below line.

Measure F to Q, and QQ to TT. This totals
6 in.; place this amount at SS and measure
out to EE, the waist measure plus 1¾
(17¾).

SS is 1/12 waist plus 1/4 in. below line.

ÉPAULES BASSES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin,
50 cm.

Largeur de l'épaule, 72 cm. Profondeur de
l'emmanchure, 77 cm. 2/3 de la largeur
d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions
de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, 1½ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 46¾ cm.

F jusqu'à E, 2 cm.

On trace la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins 1½ cm.
(6¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H est une demie différence entre la
largeur et la profondeur (2½ cm.).

On équivarr la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle, 16 cm.

L jusqu'à K, 1/3 échelle, 16 cm., plus 3¾
(19¾ cm.).

On équivarr la ligne L jusqu'à M, ensuite on
trace la ligne d'épau'e G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, 1/4 de l'échelle moins 2 cm.
(10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à 2/3 de la mesure de l'échelle, 32 cm.

On équivarr la ligne R jusqu'à S.

T jusqu'à R, 1½ cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on trace la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 de l'échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule
de dos.

Y jusqu'à U 1/2 de T, U, 2 cm.

On courbe l'emmanchure et les coutures des
épaules.

Z jusqu'à O de la mesure de poitrine, 48
cm.; on courbe aussi le cou C par N, N.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. (20½
cm.) en tout.

J jusqu'à Z, 7½ cm.

CC jusqu'à XX, 4 cm. CC jusqu'à C, 1/6
échelle.

On courbe la ligne du devant, XX, J, SS.

QQ jusqu'à Q, 1/12 de l'échelle (4 cm.).

MM jusqu'à M, 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture (10¾).

FF 1½ en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et
mesure jusqu'à la mesure de la ceinture plus
4½ (44½).

SSS sont 1/12 de ceinture plus 1 cm. en bas
de la ligne (4½).

FLACHEN SCHULTERN.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge, 43 cm. Modenlänge, 46¾ cm.

Halbe Oberweite, 48 cm. Halbe Unterweite,
43 cm. Halbes Gerässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 77 cm.

Zwei Drittel Schulterweite (48) giebt die
"Skala."

Die meisten Punkte werden gefunden durch
Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1½ cm.

E von D, Taillenlänge, 43 cm.

B von D, Modenlänge, 46¾ cm.

F von E, 2 cm.

Ziehe Linie D zu F.

G von A, 1/6 Skala (8 cm.) minus 1½ (6¾).

H von A, halbes Skala (24). K von I, 1/3 Skala.

I von H ist die Hälfte der Differenz zwischen
der Schulterweite und Schultertiefe (2½ cm.).

L von K 1/3 Skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, 1/4 Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1½ cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, 1/12 Skala (4).

X von C gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von O das Brustmass (48).

Kurve hals, C durch XX.

SS von S, halbes Taillenmass plus 2 cm
(20½). CC von C, 1/6 Skala (8).

J von Z, 7½ cm. CC zu XX ist 4 cm.

Kurve Brustlinie, XX, J, SS.

QQ von Q, 1/12 Skala (4).

MM von M, 1/12 Oberweite (4).

TT von QQ, 1/4 Taillenmass (10¾).

FF ist 1½ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an
zu SS, und messe zu EE Taillenmass, plus
4½ cm. (44½).

SSS ist 1/12 Taillenmass plus 1 cm. unten
Linie (4½).

THORNTON'S INTERNATIONAL SYSTEM.

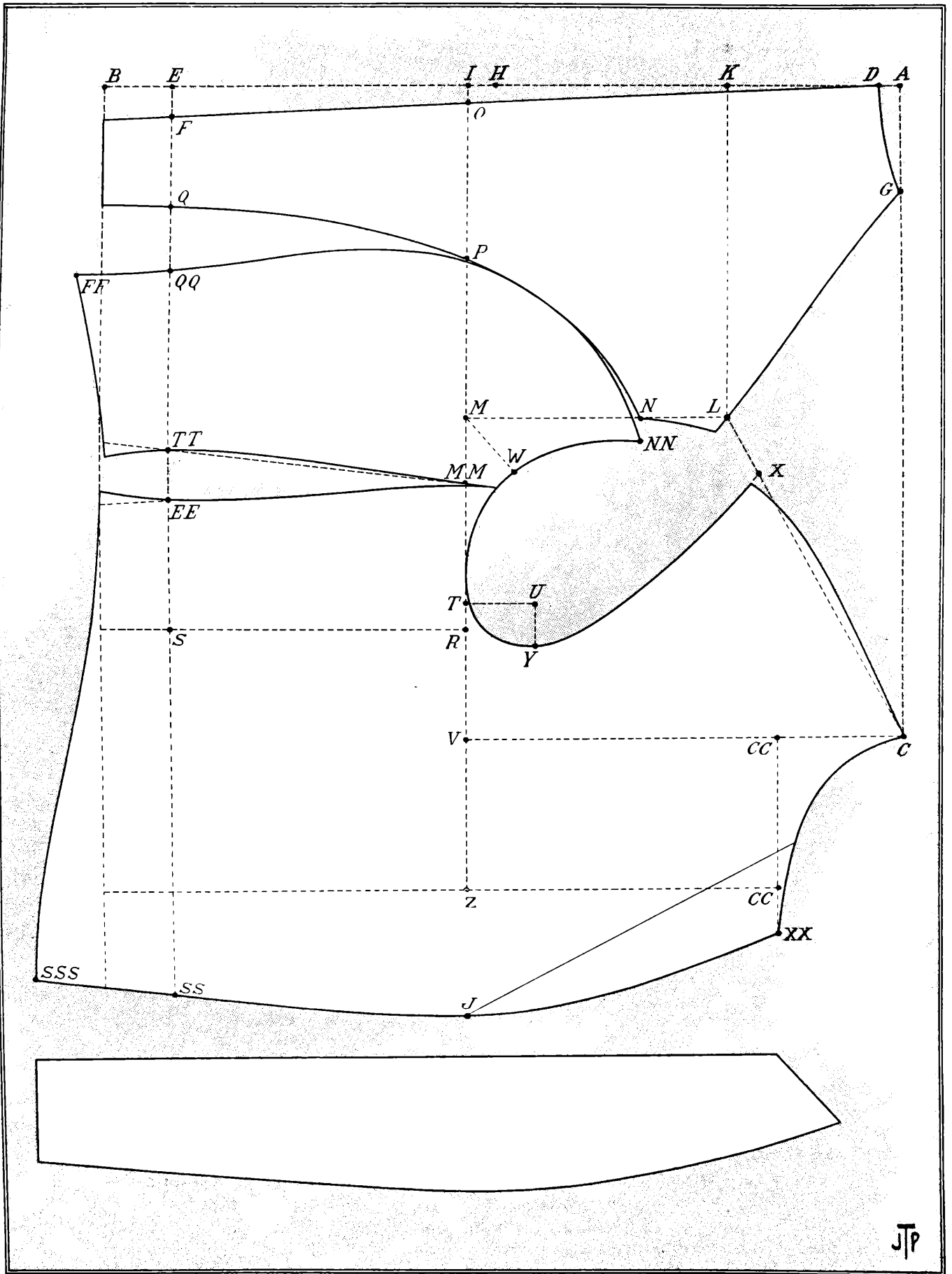
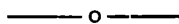


PLATE 61.—THE LOW-SHOULDERED DRAFT.

EPAULES BASSES.

FLÄCHEN SCHULTERN.

PRACTICAL MANIPULATION FOR LOW SHOULDERS.



THE low-shouldered type of form is one that if actually fitted in the way described by previous instructions and diagrams would produce a result that from a truly artistic aspect could not be described as pleasing. That the fit would be correct is indisputable, but the man wearing such a coat would present the actual appearance of the figure shown by the drawing from life on a preceding page. That no really capable tailor would of his own choice be satisfied with such a result goes without saying. It would only be in a case (fortunately a very rare one) where the customer would resent style changes that such an outline could be tolerated.

The cutter allowed full scope for his ability, unrestrained by the customer's orders, or, it may be added, his employer's commands, would in a figure of this type very properly arrange for built, or American, shoulders. But if the building for any reason should be objectionable it is still possible to make a considerable style improvement without the aid of any padding. The plan for providing this change is shown by the upper drawings on the page of diagrams.

An examination of the figure drawing of the low-shouldered form will at once decide that owing to the excessive depression of the shoulders the length in a diagonal direction of the back shoulder seam is considerably increased, and this increase greatly contributes to the accentuation of the abnormal shoulder slope. If the back shoulder seam be shortened a great improvement in appearance will be at once manifest. This shortening is provided by arranging the run of the back shoulder seam in a more horizontal direction than the usual method of back drafting will produce. If, in addition to the changed direction of back shoulder seam, the crown, or top of the sleeve-head, is carried higher up upon the body, the sloping appearance will be still further reduced, and the wearer of the garment will, without any padding at all, present a much more graceful appearance.

STYLE CHANGES FOR LOW-SHOULDERED COATS.

The outline of the body having been produced by system in the way previously described, proceed as follows:—

Mark from L to LL, at back pitch a $\frac{1}{2}$ in.; LLL, from LL, is 1 in. Re-form curve of seam from G to LLL. XX from X at front shoulder seam is the same distance as LL to LLL on back. Measure back seam from G to LLL, and make front shoulder, C to XX the same length. Run a gradual curve from XX towards the bottom of the front curve of scye. The sleeve is altered by adding to the round, as from A to B, the same amount, at the same position, as the reduction made in the width of shoulder.

THE CHANGES FOR "AMERICAN" SHOULDERS.

The lower drawing on the page of diagrams shows the changes necessary when properly constructed "built" shoulders are desired. For figures whose "depth shoulder measure" is more than the normal one inch in excess of the "width shoulder measure" this form of shoulder is an admirable one. The depth of scye having been correctly located in accordance with the working of the system as previously explained, the following changes must be introduced to provide for the padding, which may be here assumed to equal a thickness of one inch. Of course, more or less may be provided for in accordance with the requirements of each case.

Mark from LL to LLL one-half of the increase desired ($\frac{1}{2}$ in.).

Alter the curve of back shoulder seam from point G to LLL.

From point C at the neck point of the front shoulder seam to CC on the same level, allow one-third of the distance given from LL to LLL.

Mark from X upwards to XX, the same amount as from LL to LLL on back.

Measure back shoulder seam from G to LLL, and make from CC to XX the same amount. Run the front curve of the scye downwards, as shown by the solid line, towards the fore-arm pitch of sleeve. When the shoulder seam is sewn up, after these changes, the coat is, of course, too large at the scye points. This excess of size is, however, filled up by a pad of thick, yet soft material, which is inserted in the position shown by the curved dotted lines.

The sleeve is altered to correspond with the forepart by marking out from point 1 to 2 the full amount of the increase (1 in. in this case). Point 3 is distant from point 2 about 4 in., which is the highest point of the shoulder. Mark from point 3 upwards to 4, the thickness of the shoulder pad. Curve the altered line of sleeve-head from point 2 through 4, and taper away towards the top of fore-arm seam. As there has been no change made at the under curve of scye no alteration is necessary in the under side of sleeve.

THORNTON'S INTERNATIONAL SYSTEM.

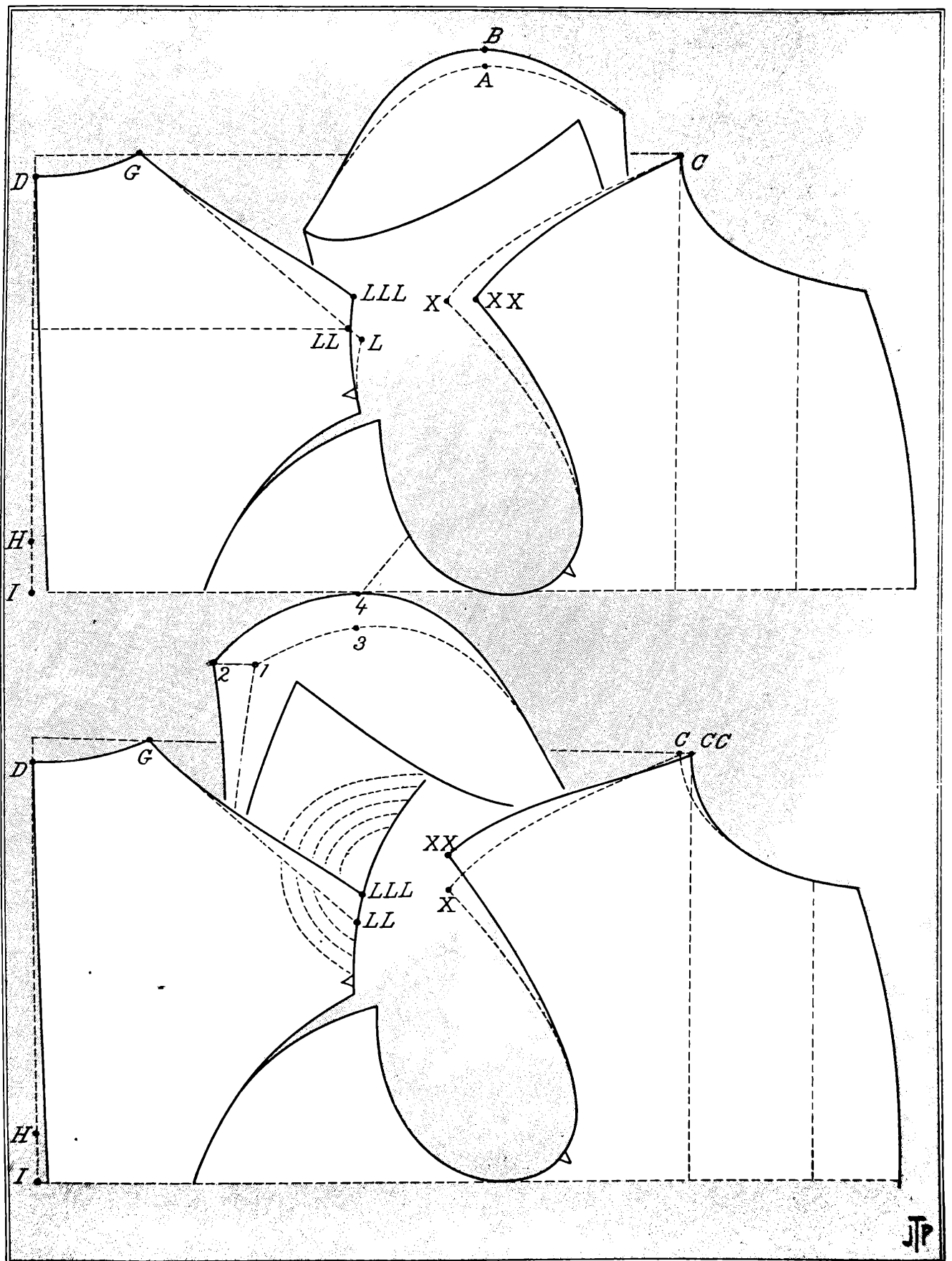


PLATE 62.—LOW-SHOULDER MANIPULATION.

MANIPULATION DES ÉPAULES BASSES.

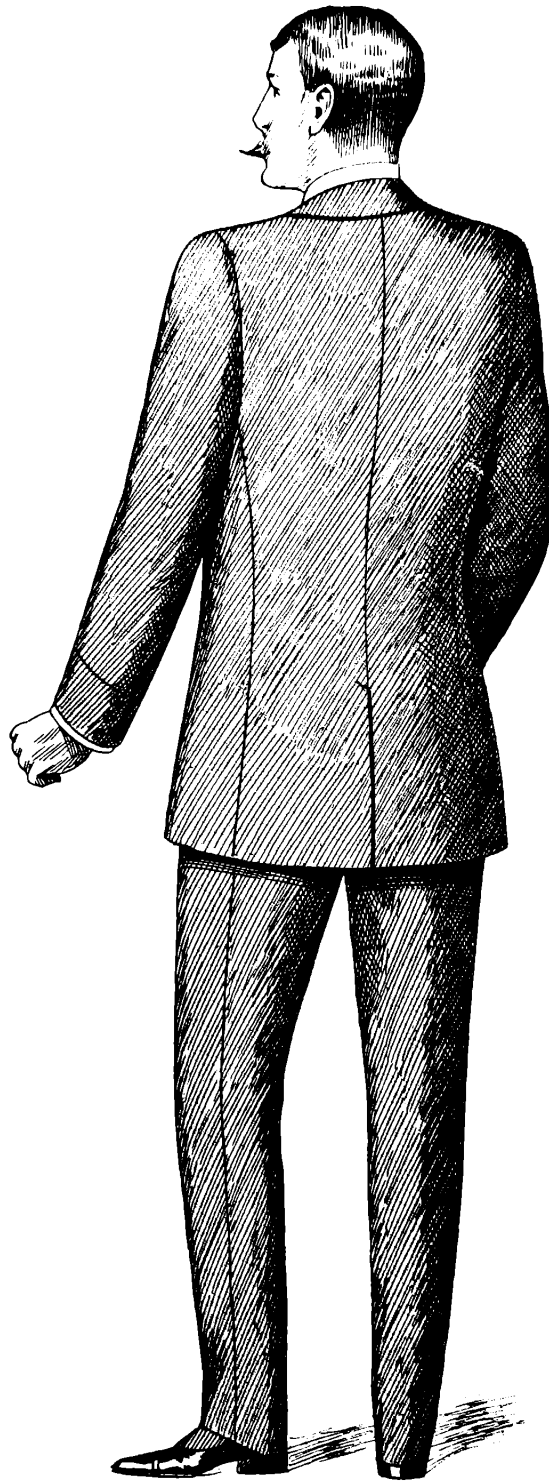
DIE BEHANDLUNG VON DIE FLÄCHEN SCHULTERN.

THE HIGH-SHOULDERED FIGURE.

THE high-shouldered type of form is one that the tailor is frequently called upon to fit, and it is one that calls for the exercise of considerable care in securing a good result.

This form is generally associated with men possessing great physical strength, and artists and sculptors have thus embodied their conceptions of Hercules, Achilles, and other mighty men whose deeds are perpetuated in story. Tailors, however, whose practical study of the human form is not influenced by tradition, will know that the high-shouldered type of form is one frequently met with in men of weakly constitutions. The thin, long-bodied, flat-chested man is very frequently found to be high or square-shouldered, and this class of man is certainly not one in which great bodily strength is discoverable. The high-shouldered man in whom great strength is generally found is the one of stout build, short body, and erect formation.

A coat cut on normal lines for a high-shouldered figure would, of course, show serious defects in fit. The crease row of collar would be too high—covering up the linen collar. There would be an unsightly series of horizontal folds just below the leaf-edge of the collar at both back and sides. As a consequence the front shoulder would be broken up by wrinkles, and altogether the general effect would not be such as likely to reflect credit upon the author of the garment. The cause of the defects above enumerated is that the depth sections of the coat, from the bottom of scye-line upwards, are in excess of the quantities demanded by the figure. The surplus material, being contracted between the base of neck and bottom of scye-line, of a necessity falls into the folds and sets up the contraction described. The actual changes of outline necessary to obviate the defects are provided by completely raising the armhole above the normal position. The anatomical change in the figure that produces the



THE HIGH-SHOULDERED FIGURE.

Drawn from Life.

Measures: 16½, 30, 7½, 20½, 31.

Breast 18	} Width shoulder measure, 27.
Waist 16	
Seat 19	

high-shouldered formation consists in the raising of the *acromion* point of the shoulder girdle, which movement carries the lower angle of the *scapula* inwards, producing a flat appearance over the blades. As this change does not increase the circumference of the scye circle, it follows that the length under arms from bottom of scye-line to waist-line is increased, while the distance from bottom of scye-line upwards at both back and front is decreased.

How effectually the required changes in the pattern outline are produced by the working of the International System the student will now be qualified to accurately judge. He will know that in normal figures the amount that the "Depth Shoulder Measure" exceeds the "Width Shoulder Measure" is 1 in. Thus in the standard size and normal figure we find the "Width" measure 27 in., while the "Depth" measure is 28 in. But in the typical dimensions of the high-shouldered figure set out on the next page the measurement of the "Width" and "Depth" shows no excess. The "Width" is 27 in. and the "Depth" the same amount. In the working of the System this change in measurement produces a direct effect on the outline. It will be remembered that the distance in all the coat drafts from A to H is one-half of the scale, and from H to I one-half of the excess. The normal excess being 1 in., it follows that for proportionate figures the distance from H to I will be always ½ in. But as in the high-shouldered figure the shoulder measurements are alike, there is no excess, so that after the point H is fixed there is no necessity to mark the usual point I below it, and the bottom of scye-line is drawn direct from point H to Z. Thus the bottom of the scye curve is raised, while the plan of working upwards from the bottom of scye-line to point K (which in turn raises the scye point of the front shoulder) ensures that the scye point of back shoulder is raised to correspond with the change at bottom of scye, just what is required.

THE HIGH-SHOULDERED FIGURE.

Measures: $16\frac{1}{2}$, 18, 38, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, $27, \frac{2}{3} = 18$ in. scale.
Waist, 16 } Depth shoulder measure, $27 =$ no excess.
Seat, 19 }

This, and all subsequent drafts, are produced by divisions of the "scale."

HIGH-SHOULDERED DRAFT.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ in. Fashion length, 18 in.
Skirt length, 38 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 27 in.

Two-thirds of width shoulder (27) gives the scale (18).

Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, $\frac{1}{2}$ in. E from D waist length, $16\frac{1}{2}$ in.

B from D, fashion length, 18 in. F from E, $\frac{3}{4}$ in.

Draw line D to F.

G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ in. ($2\frac{1}{2}$).

H from A, $\frac{1}{2}$ scale measure (9).

There being no "excess," point H gives bottom of scye line.

Square line H toward J.

K from H, $\frac{1}{3}$ scale (6).

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, $\frac{1}{4}$ scale less $\frac{3}{4}$ in. ($3\frac{3}{4}$).

Q from F, 2 in., curve side seam.

R from O, $\frac{2}{3}$ scale (12).

S is squared down from R.

T from R is $\frac{1}{2}$ in.

U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

V from T, $\frac{1}{6}$ scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

X from C, same as back shoulder seam.

Y from U, one half of T—U ($\frac{1}{4}$).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

CC from C, $\frac{1}{6}$ scale (3).

Curve neck C through CC.

SS from S half waist plus $\frac{3}{4}$ in. ($8\frac{3}{4}$).

J from Z, 3 in.; CC to XX, 1 in.

Curve front line XX, J—SS.

QQ from Q, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

MM from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

TT from QQ, $\frac{1}{4}$ waist (4).

FF, $\frac{1}{2}$ in. below line.

Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).

SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ in. below line.

ÉPAULES HAUTES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $46\frac{3}{4}$ cm. Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 72 cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, $46\frac{3}{4}$ cm.

F jusqu'à E, 2 cm.

On trace la ligne D jusqu'à F.

G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).

H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.

On élargit la ligne H jusqu'à J.

K jusqu'à H, $\frac{1}{3}$ échelle, 16 cm.

L jusqu'à K, $\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).

On élargit la ligne L jusqu'à M, ensuite on trace la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, $\frac{1}{4}$ de l'échelle moins 2 cm. (10 cm.).

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à $\frac{2}{3}$ de la mesure de l'échelle, 32 cm.

On élargit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de l'échelle (4 cm.).

V jusqu'à T, $\frac{1}{6}$ de l'échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on trace la ligne d'épaule C jusqu'à L.

W jusqu'à M $\frac{1}{12}$ de l'échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule de dos.

Y jusqu'à U $\frac{1}{2}$ de T, U, 2 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.; on courbe aussi le cou C par N, N.

SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm. ($20\frac{1}{4}$ cm.) en tout.

J jusqu'à Z, $7\frac{1}{2}$ cm.

CC jusqu'à XX, 4 cm. CC jusqu'à C, 1 échelle.

On courbe la ligne du devant, XX, J, SS.

QQ jusqu'à Q, $\frac{1}{12}$ de l'échelle (4 cm.).

MM jusqu'à M, $\frac{1}{12}$ de poitrine (4 cm.).

TT jusqu'à QQ $\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).

FF $1\frac{1}{4}$ en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et mesure jusqu'à la mesure de la ceinture plus $4\frac{1}{2}$ ($44\frac{1}{2}$).

SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne ($4\frac{1}{2}$).

HOHE SCHULTERN.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailienlänge, 43 cm. Modenlänge, $46\frac{3}{4}$ cm.

Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 72 cm.

Zwei Drittel Schulterweite (48) gibt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, Tailienlänge, 43 cm.

B von D, Modenlänge, $46\frac{3}{4}$ cm.

F von E, 2 cm.

Ziehe Linie D zu F.

G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbes Skala (24).

K von H, $\frac{1}{3}$ Skala (16).

L von K $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, $\frac{1}{4}$ Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, $\frac{2}{3}$ Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ Skala (4).

V von T, $\frac{1}{6}$ Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, $\frac{1}{12}$ Skala (4).

X von C gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von O, das Brustmass (48).

Kurve Hals, C durch CC.

SS von S, halbes Tailienmass plus 2 cm. ($20\frac{1}{4}$). CC von C, $\frac{1}{6}$ Skala (8).

J von Z, $7\frac{1}{2}$ cm. CC zu XX ist 4 cm.

Kurve Brustlinie, XX, J, SS.

QQ von Q, $\frac{1}{12}$ Skala (4).

MM von M, $\frac{1}{12}$ Oberweite (4).

TT von QQ, $\frac{1}{4}$ Tailienmass ($10\frac{3}{4}$).

FF ist $1\frac{1}{4}$ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Tailienmass, plus $4\frac{1}{2}$ cm. ($44\frac{1}{2}$).

SSS ist $\frac{1}{12}$ Tailienmass plus 1 cm. unter Linie ($4\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

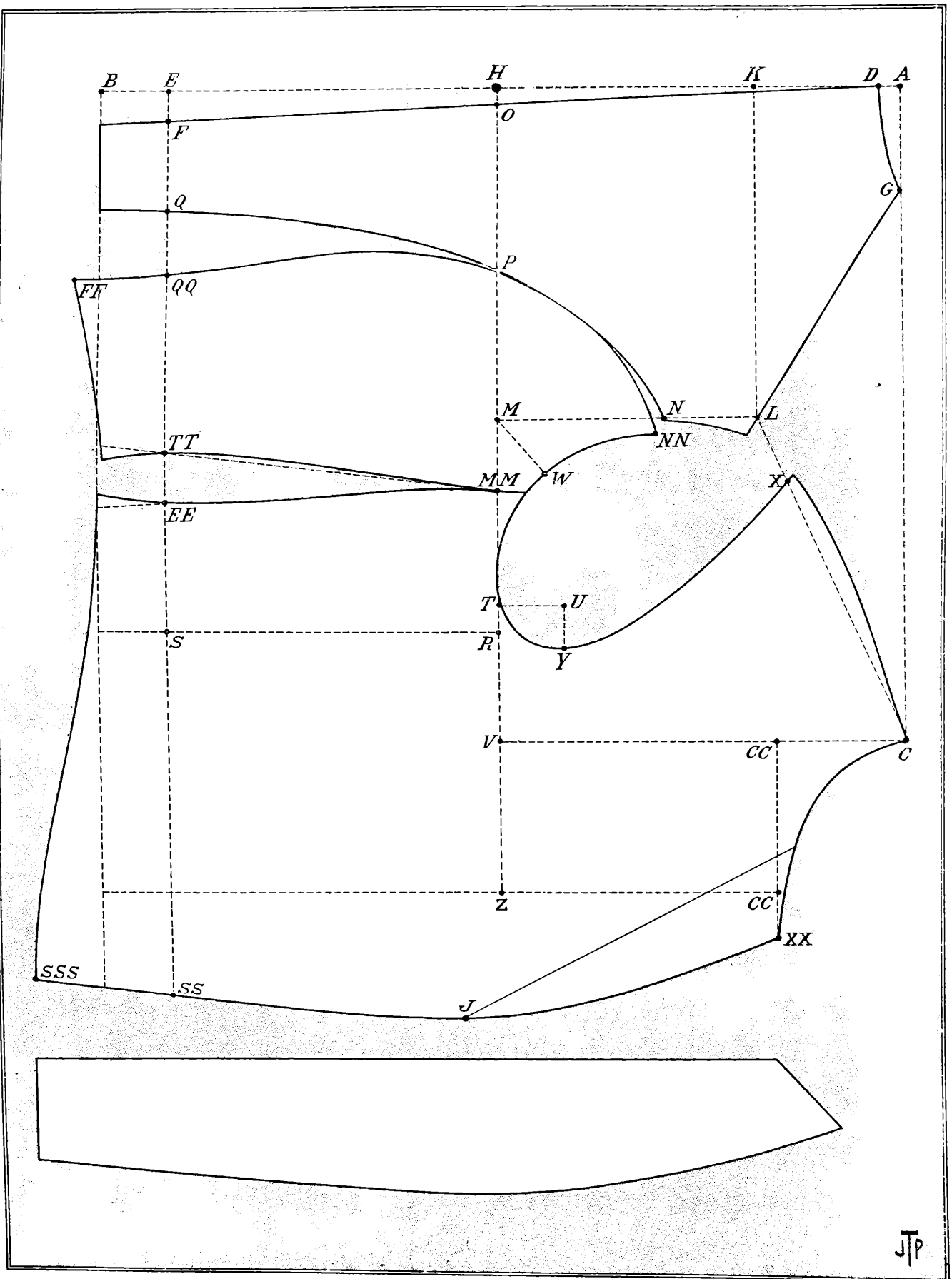


PLATE 63.—DRAFT FOR HIGH SHOULDER FIGURE.

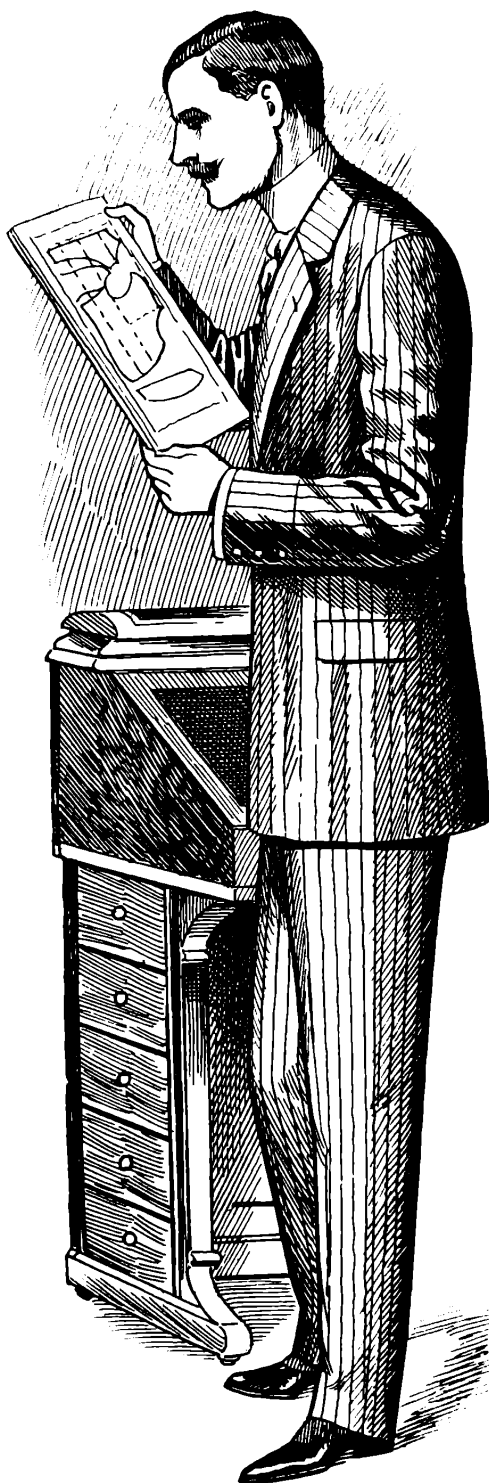
DESSIN POUR ÉPAULES HAUTES.

ZEICHNUNG FÜR HOCH SCHULTERN.

THE STOOPING FIGURE.

THERE is no type of disproportion more frequently encountered by the cutter than that generally recognized as the stooping figure. By this definition is meant the man who, instead of standing upright, with a normal curvature of the spinal column, is, as a result of indolence or debility, bent forward. His back is rounded and lengthened, while his chest is, to a corresponding extent, contracted. A comparison of the measurements taken on a figure of this formation would most probably indicate the "Width Shoulder Measure" as being in excess of the normal, and the scale calculated from it in the ordinary way (*viz.*, two-thirds) would be found to exceed the half breast measure as taken on the body. This increase of working scale, of course, affects the fitting points of the garment, so that the back length from bottom of scye-line upwards to the curve of the back neck is increased, while the width of back stretch and the distance from the back closing seam to the front curve of the scye are also in excess of the normal amounts.

The use of the increased scale also in turn affects the position of the neck point of the shoulder, which is advanced, or, as the tailor puts it, "straightened," beyond the normal position. As the width of the breast (O to J) is decided by the actual breast measure, it follows that the advancement of the front of scye curve (T to Y) leaves a reduced distance or expanse between the points R and J, and thus forms a covering agreeing with the actual formation of the figure. The location of the construction lines of the system also provides (in conjunction with the increased scale) for an increased suppression of waist at both the side-body and side seams, and this increase of suppression contributes to the production of the roundness of back that a figure such as that under consideration so palpably demands. The advancement of the side line (R to S), due to the use of the increased working scale, also ensures an advancement at the front of waist section (SS on



THE STOOPING FIGURE.

Drawn from Life.

Measures: 17, 18½, 38, 7½, 20½, 31.

Breast 18	} Width shoulder measure, 27½.
Waist 16	
Seat 19	

diagram), and this in turn produces a flatness at the front of breast that is very desirable in such cases.

The changes previously considered are in their operation confined to the production of what may be termed a suitable bulk for the figure being dealt with. The coat outline has been so altered from the normal that it is large enough at the back and small enough at the front. But there is another important feature demanding consideration in the cutting of coats for stooping figures, to which special attention must be directed. This is the suitable provision for the *change of attitude* that always accompanies such formations. A coat cut on the normal lines and placed upon a figure of the stooping formation will show well-pronounced defects. The length of the coat back from bottom of scye-line upwards being shorter than that of the wearer, results in the coat standing away at the back of the waist and overlapping at the back pleats. The garment also stands away at the back of the neck. To obviate such defects the pattern, or draft, of the garment must be produced with a back balance, or length, exceeding that of the normal coat (see the additional allowance above the angle of the square lines at point A of diagram).

As the length of back is thus increased, so must the length of front be decreased to a corresponding extent, for as the back curve of the figure increases, the front, or breast curve, is reduced.

To precisely ascertain by measurement the amount of the stoop is an exceedingly difficult operation. The writer has elsewhere suggested plans to meet the difficulty that, in the hands of an experienced cutter, will be found reliable; but no young man commencing the study of garment-cutting will find the taking of attitude measures other than misleading. He will be far better advised to adopt the plan that 90 per cent. of the most experienced and successful cutters rely upon. This consists in deciding by keen observation the actual amount of the deviation.

THE STOOPING FIGURE.

Measures: 17, 18½, 38, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, $27\frac{3}{4}$, $\frac{2}{3} = 18\frac{1}{2}$ in. scale.
Waist, 16 } Depth shoulder measure, $28\frac{3}{4} = 1$ in. excess.
Seat, 19 }

Estimated degree of stoop—1 inch.

The degree of 1 inch may be taken as the maximum; $\frac{1}{4}$ to $\frac{3}{4}$ inch is sufficient in most cases.

STOOPING FIGURE DRAFT.

MEASUREMENTS.

Waist length, 17 in. Fashion length, 18½ in.
Skirt length, 38 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, $27\frac{3}{4}$ in. Depth, $28\frac{3}{4}$ in.

Two-thirds of width shoulder ($27\frac{3}{4}$) gives the scale 18½.

Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, 1/2 in. DX from D, the 1 in. stoop.

AX from DX 1/2 the stoop (1/2 in.), E from DX the waist length (17).

B from DX, fashion length, 18½ in. F from E, 3¼ in.

Draw line DX to F.

G from AX, 1/6 scale less 1/2 in. ($2\frac{5}{8}$).

H from A, 1/2 scale measure ($9\frac{1}{4}$).

I from H, 1/2 excess (1½ in.).

Square line I towards J.

K from I, 1/3 scale ($6\frac{1}{8}$).

L from K, 1/3 scale plus 1½ in. ($7\frac{5}{8}$).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, 1/4 scale less 3/4 in. ($3\frac{7}{8}$).

Q from F, 2 in., curve side seam.

R from O, 2/3 scale ($12\frac{1}{4}$).

S is squared down from R.

T from R is 1/2 in.

U from T, 1/12 scale ($1\frac{5}{8}$).

V from T, 1/6 scale ($3\frac{1}{8}$).

C is squared up from V. CX from C the 1 in. stoop.

CXX from CX, 1/2 the stoop (1/2 in.).

Draw front shoulder seam, CXX—L.

W from M, 1½ scale ($1\frac{5}{8}$).

X from CXX, same as back shoulder seam.

Y from U, one half of T—U ($\frac{3}{4}$).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

CC from C, 1/6 scale ($3\frac{1}{4}$) plus 1/2 stoop $3\frac{5}{8}$.

Curve neck CXX through XX.

SS from S half waist plus 3/4 in. ($8\frac{3}{4}$).

J from Z, 3 in.; CC to XX, 1 in.

Curve front line XX, J—SS.

QQ from Q, 1/12 scale ($1\frac{5}{8}$).

MM from M, 1/12 scale ($1\frac{5}{8}$).

TT from QQ, 1/4 waist (4).

FF, 1/2 in. below line.

Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus 1¼ ($17\frac{3}{4}$).

SSS is 1/12 waist plus 1/4 in. below line.

POSITIONS COURBÉES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 44 cm. La mode, $48\frac{1}{2}$ cm.

Poitrine, 46 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 72 cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm. DX jusqu'à D, $2\frac{1}{2}$ cm., le degré d'inclination.

AX jusqu'à DX, 1/2 l'inclination.

E jusqu'à DX, taille 43 cm.

B jusqu'à DX, taille à la mode, $48\frac{1}{2}$ cm.

F jusqu'à E, 2 cm.

On trace la ligne DX jusqu'à F.

G jusqu'à AX, 1/6 échelle moins $1\frac{1}{4}$ cm.

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$).

On équivarrit la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle, 16 cm.

L jusqu'à K, 1/3 échelle, 16 cm., plus $3\frac{3}{4}$.

On équivarrit la ligne L jusqu'à M, ensuite on trace la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, 1/4 de l'échelle moins 2 cm.

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à O $\frac{2}{3}$ de la mesure de l'échelle (32 cm.)

On équivarrit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à T, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V.

CXX jusqu'à CX, 1/2 l'inclination.

Ensuite on trace la ligne d'épaule CXX jusqu'à L.

W jusqu'à M 1/12 de l'échelle (4 cm.).

X jusqu'à CXX même comme la ligne d'épaule de dos.

Y jusqu'à U 1/2 de T—U, 2 cm.

Z jusqu'à O de la mesure de poitrine (48 cm.); on courbe aussi le cou CXX par XX.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. ($23\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, $7\frac{1}{4}$ cm.

CC jusqu'à XX, 4 cm. CC jusqu'à C, 1/6 échelle, plus $1\frac{1}{4}$ cm. (1/2 l'inclination).

On courbe la ligne du devant, XX, J, SS.

QQ jusqu'à Q, 1/12 de l'échelle (4 cm.).

MM jusqu'à M, 1/12 de poitrine (4 cm.).

TT jusqu'à QQ 1/4 de ceinture ($10\frac{3}{4}$).

FF $1\frac{1}{4}$ en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm. On place ensuite cette quantité à SS, et mesure jusqu'à la mesure de la ceinture plus $4\frac{1}{2}$ ($47\frac{1}{2}$).

SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne ($4\frac{1}{2}$).

GEBEUGTE FIGUR.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge, 44 cm. Modenlänge, $48\frac{1}{2}$ cm.

Halbe Oberweite, 46 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 72 cm.

Zwei Drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, $1\frac{1}{4}$ cm. DX von D, $2\frac{1}{2}$ cm. (die Quantität der Beugung).

AX von DX, 1/2 des Beugens.

E von DX, Taillenlänge (44).

B von DX, Modenlänge, $48\frac{1}{2}$ cm.

F von E, 2 cm.

Ziehe Linie DX zu F.

G von AX, 1/6 Skala (8 cm.) minus 1 ($6\frac{3}{4}$).

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).

K von I, 1/3 Skala (16).

L von K 1/3 Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, 1/4 Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet. CXX von CX, 1/2 des Beugens.

Ziehe Linie CXX zu L.

W von M, 1/12 Skala (4).

X von CXX, gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von O, das Brustmass (48).

Kurve Hals, CXX durch XX.

SS von S, halbes Taillenmass plus 2 cm ($23\frac{1}{2}$). CC von C, 1/6 Skala (8).

J von Z, $7\frac{1}{4}$ cm. CC zu XX ist 4 cm.

CC von C 1/6 Skala plus 1/2 des Beugens.

Kurve Brustlinie, XX, J, SS.

QQ von Q, 1/12 Skala (4).

MM von M, 1/12 Oberweite (4).

TT von QQ, 1/4 Taillenmass ($10\frac{3}{4}$).

FF ist $1\frac{1}{4}$ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Taillenmass, plus $4\frac{1}{2}$ cm. ($47\frac{1}{2}$).

SSS ist 1/12 Taillenmass plus 1 cm. unter Linie ($4\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

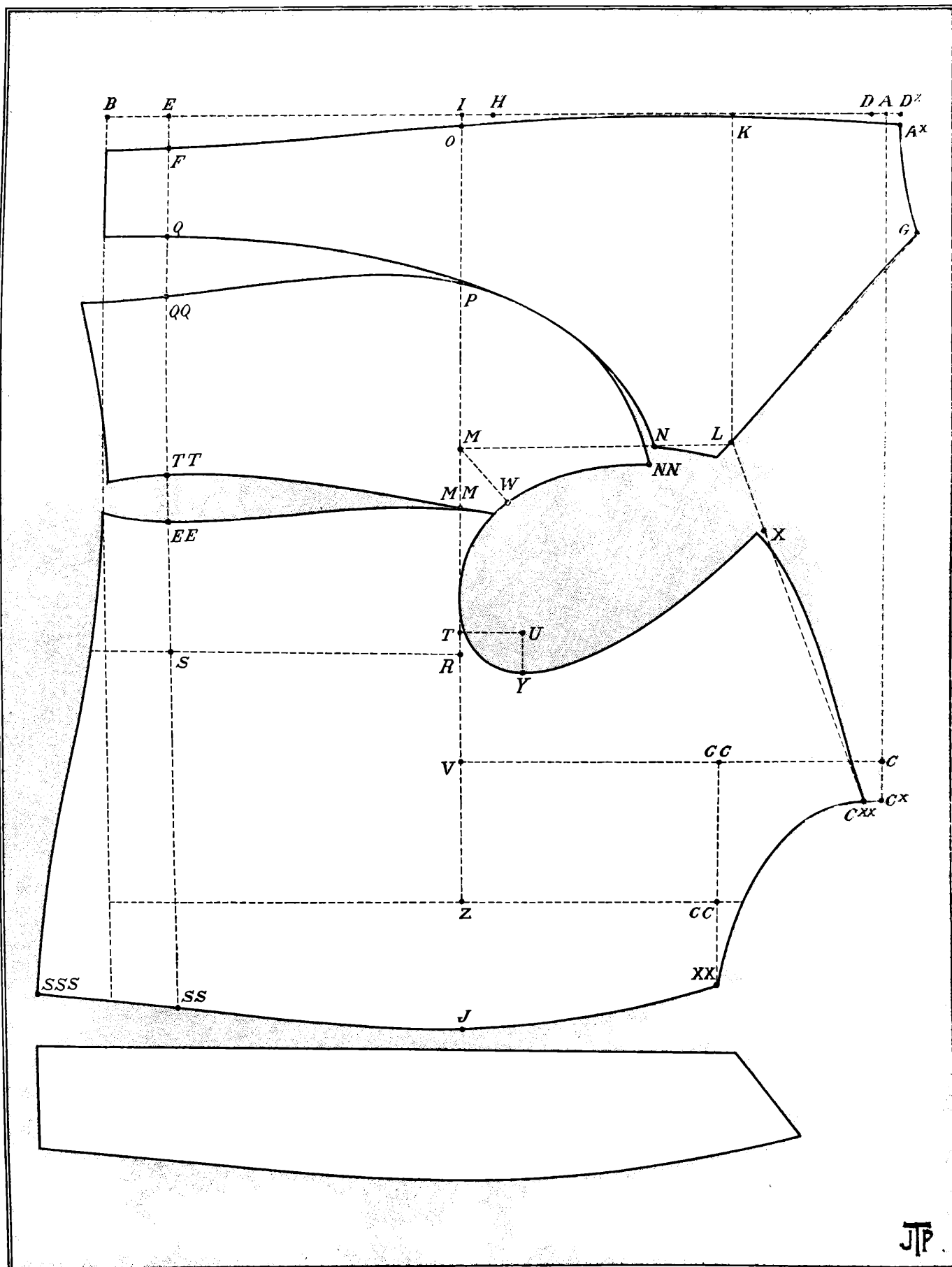


PLATE 64.—DRAFT FOR STOOPING FIGURE.

DESSIN POUR FIGURE INCLINÉE

ZEICHNUNG FÜR GENEIGT FIGUR.

JTP

THE OVER-ERECT FIGURE.

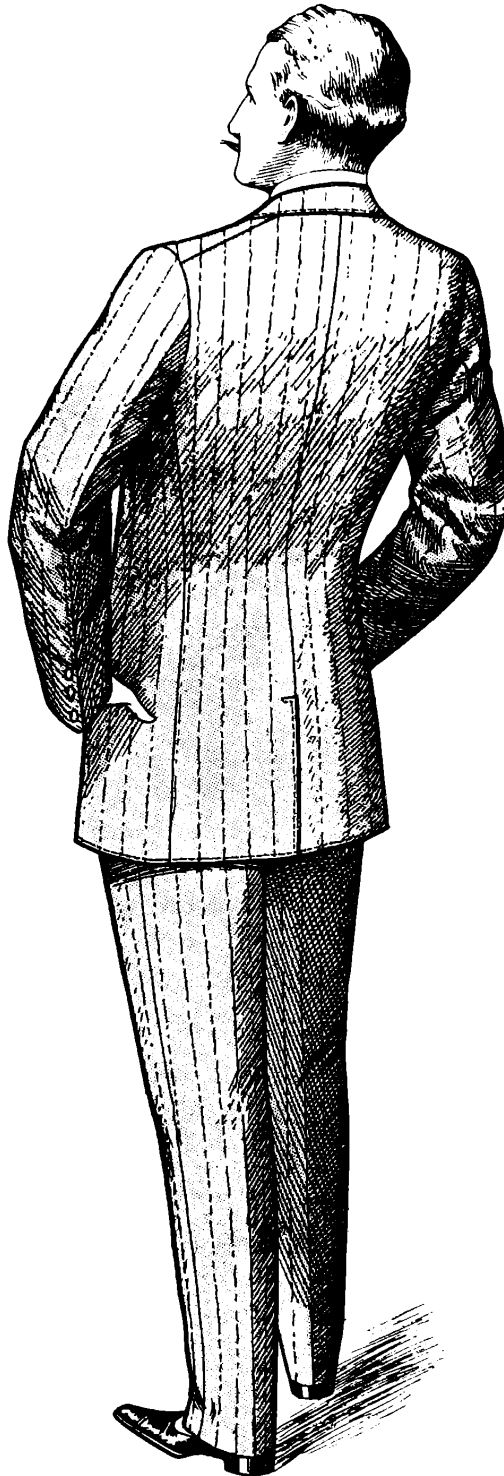
CONSIDERABLE difficulty is frequently experienced by even the most expert tailor in producing a satisfactory fit for the type of form here dealt with, and admirably illustrated by the life-like drawing set out on this page.

The over-erect type of form is frequently found amongst athletes and men trained in military exercises. The upper part of the body is inclined backwards, producing an apparent shortness of back and an increased length of front from neck to waist. This position should not be confounded with the "small back figure" previously dealt with (although the "width shoulder measure" will most probably be found smaller than the normal), for here, in addition to a decreased distance from front of scye to back-closing seam, and a corresponding broadening of the chest, the *attitude* of the figure is diverted from the perpendicular in a way that is the direct opposite of the stooping figure.

The estimation of the actual degree of the deviation is, as described for the stooping figure, much more accurately decided by observation than by any method of measurement. In deciding this degree, however, the student of garment-cutting may safely assume that the amount will not exceed a half-inch. A figure may be bent forward in the stooping direction to a considerable extent, as, for instance, in the case of an old man supported by a walking-stick, but the slightest reflection will convince the intelligent student that it would be impossible for any man to preserve an attitude in which the same degree of deviation in the over-erect direction could exist. The man assuming such an unnatural attitude would be inclined to fall upon his back.

In the over-erect figure the "width shoulder measure," as previously mentioned, would probably be smaller than in the case of a normal form, and this change would by the usual arrangement of the international system provide a comparatively small working "scale." The use of this scale in the production of the draft ensures a small back and an expanded width of breast.

To provide for the special attitude of this figure it is essential that, in addition to the reduction of the width quantities, the back balance should be shortened



THE OVER-ERECT FIGURE.

Drawn from Life.

Measures: 16½, 31, 7½, 20½, 31.

Breast 18	} Width shoulder measure, 27.
Waist 16	
Seat 19	

and the front balance lengthened. These changes must, of course, be carried out to the extent decided upon after a keen survey of the form.

Although all cutters in providing for such figures produce the changes here described, they adopt diverse methods in introducing them. One of the oldest methods (it dates back nearly a hundred years) consists in cutting the body of the coat across the breast line (from O to J on diagram), *overlapping* the back section at O to the extent of the required deviation, and continuing the overlap to nothing at point MM. By this method the upper part of the back is shortened and thrown outwards beyond the perpendicular line of the back at point A. It follows that just as the back balance has been shortened, so must the front balance be lengthened. To do this the front of the breast line (R to J on diagram) must be *opened* at point J to an extent corresponding with the overlapping of the back at point O. This change, of course, lengthens the front balance at point C, and also throws the neck point (C) in a backward (or, as cutters term it, a crooked) direction. Although a good result is obtained by this plan of working, for the principle embodied in it is logical, it is unnecessarily cumbersome, and exhausts more time than is desirable. The same general effect, supplemented by a practical improvement in the curve of the back seam, Dxx to F, can be very effectually produced by the plan described on the next page and illustrated by the full-page diagram that follows it.

This arrangement consists in reducing the length of back balance locally, from point D to Dx, and carrying the top of the shortened back seam outwards to point Dxx. The front balance is increased by raising the neck point from C to Cx, and moving it backwards from Cx to Cxx.

Just a few words of caution may here be usefully inserted. The student of cutting may be misled in estimating this form by the erect position (unnatural to them) that many customers assume when being measured. A mental "snapshot" of such a customer as he enters and leaves the show-room will often prove a check upon exaggeration.

THE OVER-ERECT FIGURE.

Measures: 16 $\frac{3}{8}$, 18, 38, 7 $\frac{1}{2}$, 20 $\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, 27. $\frac{3}{4}$ = 18 in. scale.
Waist, 16 } Depth shoulder measure, 28 = 1 in. excess.
Seat, 19 }
Estimated degree of erect position— $\frac{1}{2}$ inch.

The degree of $\frac{1}{2}$ inch may be taken as the maximum; $\frac{1}{8}$ to $\frac{1}{4}$ inch is sufficient in most cases.

OVER-ERECT FIGURE DRAFT.

MEASUREMENTS.

Waist length, 16 $\frac{3}{8}$ in. Fashion length, 18 in.
Skirt length, 38 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.

Two-thirds of width shoulder (27) gives the scale 18.

Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, $\frac{1}{2}$ in. DX from D, the $\frac{1}{2}$ in. for over-erect position.

AX from DX $\frac{1}{2}$ the erectness ($\frac{1}{4}$ in.), E from DX the waist length (16 $\frac{3}{8}$).

B from DX, fashion length, 18 in. F from E, $\frac{3}{4}$ in.

Draw line AX to F.

G from AX, $\frac{1}{6}$ scale less $\frac{1}{2}$ in. ($2\frac{1}{2}$).

H from A, $\frac{1}{2}$ scale measure (9).

I from H, $\frac{1}{2}$ excess (12 in.).

Square line I towards J.

K from I, $\frac{1}{3}$ scale (6).

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G to L.

N from L, 2 in.

P from O, $\frac{1}{4}$ scale less $\frac{3}{4}$ in. ($3\frac{3}{4}$).

Q from F, 2 in., curve side seam.

R from O, $\frac{2}{3}$ scale (12).

S is squared down from R.

T from R is $\frac{1}{2}$ in.

U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

V from T, $\frac{1}{6}$ scale (3).

C is squared up from V. CX from C the $\frac{1}{2}$ in. erectness.

CXX from CX, $\frac{1}{2}$ the erectness ($\frac{1}{4}$ in.).

Draw front shoulder seam, CXX—L.

W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

X from CXX, same as back shoulder seam.

Y from U, one half of T—U ($\frac{3}{4}$).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

CC from C, $\frac{1}{6}$ scale (3) less $\frac{1}{2}$ erectness ($2\frac{3}{4}$).

Curve neck CXX through XX.

SS from S half waist plus $\frac{3}{4}$ in. ($8\frac{3}{4}$).

J from Z, 3 in.; C to XX, $\frac{3}{4}$ in.

Curve front line XX, J—SS.

QQ from Q, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

MM from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

TT from QQ, $\frac{1}{4}$ waist (4).

FF, $\frac{1}{2}$ in. below line.

Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).

SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ in. below line.

POSITIONS OUTRE-DROITES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 42 cm. La mode, 46 cm.
Poitrine, 49 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 72 cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des points se trouvent par les divisions de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm. DX jusqu'à D, $1\frac{1}{4}$ cm., le degré d'inclination.

AX jusqu'à DX, $\frac{1}{2}$ l'inclination.

E jusqu'à DX, taille 42 cm.

B jusqu'à DX, taille à la mode, 46 $\frac{1}{2}$ cm.

F jusqu'à E, 2 cm.

On trace la ligne DX jusqu'à F.

G jusqu'à AX, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm.

H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.

I jusqu'à H est une demi-différence entre la largeur et la profondeur ($1\frac{1}{4}$).

On équivarrit la ligne I jusqu'à J.

K jusqu'à I, $\frac{1}{3}$ échelle, 16 cm.

L jusqu'à K, $\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$.

On équivarrit la ligne L jusqu'à M, ensuite on trace la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, $\frac{1}{4}$ de l'échelle moins 2 cm.

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à O $\frac{2}{3}$ de la mesure de l'échelle (32 cm.).

On équivarrit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de l'échelle (4 cm.).

V jusqu'à T, $\frac{1}{6}$ de l'échelle (8 cm.).

On trace la ligne C jusqu'à V. CX jusqu'à C, le degré d'inclination.

CXX jusqu'à CX, $\frac{1}{2}$ l'inclination.

Ensuite on trace la ligne d'épaule CXX jusqu'à L.

W jusqu'à M $\frac{1}{12}$ de l'échelle (4 cm.).

X jusqu'à CXX même comme la ligne d'épaule de dos.

Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.

Z jusqu'à O de la mesure de poitrine (49 cm.); on courbe aussi le cou CXX par XX.

Si jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm. ($23\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, $7\frac{1}{2}$ cm.

CC jusqu'à XX, 4 cm. CC jusqu'à C, $\frac{1}{6}$ échelle, moins $\frac{1}{2}$ l'inclination.

On courbe la ligne du devant, XX, J, SS.

QQ jusqu'à Q, $\frac{1}{12}$ de l'échelle (4 cm.).

MM jusqu'à M, $\frac{1}{12}$ de poitrine (4 cm.).

TT jusqu'à QQ, $\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).

FF $1\frac{1}{4}$ en bis la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et mesure jusqu'à la mesure de la ceinture plus $4\frac{1}{2}$ ($47\frac{1}{2}$).

SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne ($4\frac{1}{2}$).

UEBERMAESSIG AUFRICHTE FIGUREN.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillienlänge, 42 cm. Modenlänge, 46 cm.

Halbe Oberweite, 49 cm. Halbe Unterweite 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 72 cm.

Zwei Drittel Schulterweite (72) giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, $1\frac{1}{4}$ cm. DX von D, $2\frac{1}{2}$ cm. (die Quantität des Aufrechte).

AX von DX, $\frac{1}{2}$ des Aufrechte.

E von DX, Taillienlänge (42).

B von DX, Modenlänge, 46 cm.

F von E, 2 cm.

Ziehe Linie DX zu F.

G von AX, $\frac{1}{6}$ Skala (8 cm.) minus 1 (7).

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).

K von I, $\frac{1}{3}$ Skala (16).

L von K $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, $\frac{1}{4}$ Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

R von O, $\frac{2}{3}$ Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ Skala (4).

V von T, $\frac{1}{6}$ Skala (8).

C ist von V gezeichnet. CX von C des Aufrechte.

CXX von CX, $\frac{1}{2}$ des Aufrechte.

Ziehe Linie CXX zu L.

W von M, $\frac{1}{12}$ Skala (4).

X von CXX, gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von O, das Brustmass (49).

Kurve Hals, CXX durch XX.

SS von S, halbes Taillienmass plus 2 cm. ($23\frac{1}{2}$). CC von C, $\frac{1}{6}$ Skala (8).

J von Z, $7\frac{1}{2}$ cm. CC zu XX ist 4 cm.

CC von C $\frac{1}{6}$ Skala minus $\frac{1}{2}$ des Aufrechte.

Kurve Brustlinie, XX, J, SS.

QQ von Q, $\frac{1}{12}$ Skala (4).

MM von M, $\frac{1}{12}$ Oberweite (4).

TT von QQ, $\frac{1}{4}$ Taillienmass ($10\frac{3}{4}$).

FF ist $1\frac{1}{4}$ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Taillienmass, plus $4\frac{1}{2}$ cm. ($47\frac{1}{2}$).

SSS ist $\frac{1}{12}$ Taillienmass plus 1 cm. unter Linie ($4\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

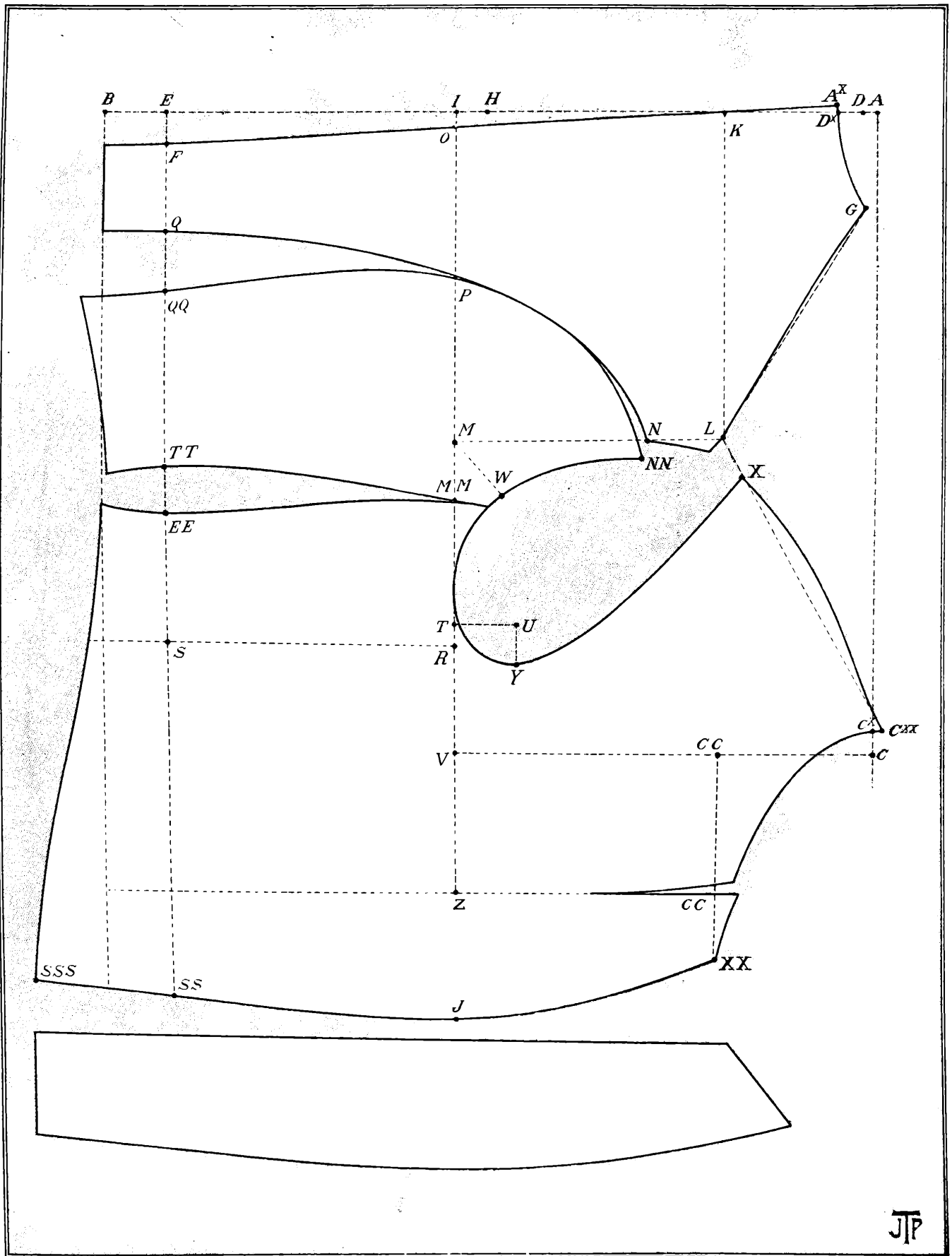


PLATE 65.—THE OVER-ERECT FIGURE DRAFT.

DESSIN POUR FIGURE OUTRÉ-DROITE.

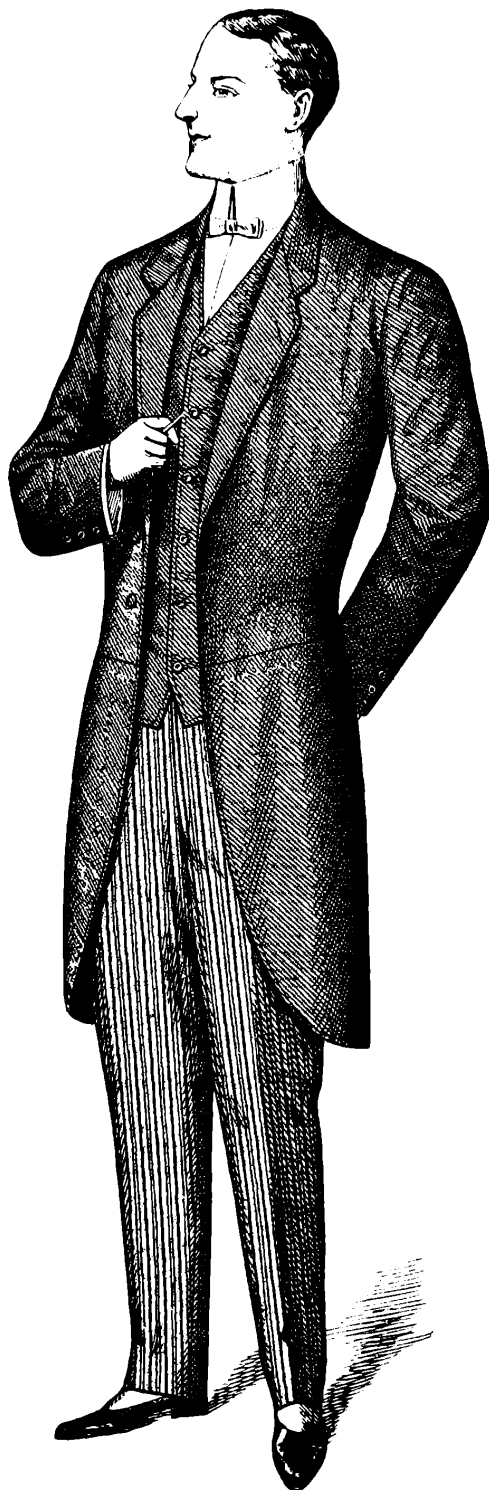
ZEICHNUNG FÜR ÜBERMAESSIG AUFRECHT FIGUR.

THE LONG-BODIED FIGURE.

THERE is a type of figure often encountered by the cutter of garments, the special requirements of which demand more attention than they usually receive. This type may be defined as the long-bodied, or one in which the waist length is excessive, as compared with the total height of the figure. The careless tailor troubles little regarding the cutting of a coat for such a man. He takes the natural waist length, adds his addition for style length, cuts to the measures as taken, and assumes that he has done all that can be expected of him. But such a cutter overlooks the all-important fact that *style* in garment cutting is something to consider in addition to fit. The "fitting of the real form" was a phrase very commonly used by tailors of the old school. It covered the art of fitting without wrinkles, whatever type of form nature had bestowed upon their customers. If they were low-shouldered they appeared so when clothed, just as clearly as they did when naked. If they were long-bodied, or short-bodied, stout, or thin, their characteristics were precisely reproduced—if not accentuated—by the garments produced for them.

The modern, and properly-trained cutter is imbued with more truly artistic conceptions than the class of tailors above alluded to. His great aim in the pursuit of his calling is not only to produce a perfect fit, but also, by the exercise of his taste and practical knowledge, to alter the general appearance of the customer until the peculiarities of form are as far as possible concealed. How effectually this result may be produced is well illustrated by the drawings and instructions already given for the fitting and building up of the low-shouldered form, which results in restoring the naturally ungraceful appearance of the figure, to the pleasing outline that distinguishes the perfectly proportioned form. This is the real Art of tailoring, and any student of garment cutting, who neglects every opportunity of cultivating it, may be at once safely stamped as a prospective failure.

The long-bodied type of form



THE LONG BODIED FIGURE.

Drawn from Life.

Measures: 18, 36, 7½, 20½, 31.

Breast 18	} Width shoulder measure, 27.
Waist 16	
Seat 19	

is one that, like the low-shouldered figure just alluded to, presents a very pronounced departure from the normal standard. The drawing given on this page very vividly conveys the general aspect. The body is long, and the legs, as a consequence, short. The shoulder slope, it will also be observed, is inclined to be excessive, and this, it may be added, is a feature that is frequently found in the form under consideration. The coat shown upon the drawing is one in which its author has aimed only at securing a fit. It shows no wrinkles, but it in no way conceals the abnormal build of the wearer. A really capable tailor could produce a coat for such a figure, which, instead of presenting the unsightly effect illustrated, would, to a very large extent, conceal the abnormality.

The measurements of a man, such as shown in the drawing, may be assumed to run as follows: Height, 5 ft. 6 in.; natural waist length, 18 in.; breast, 18 in.; waist, 16 in.; width shoulder measure, 27 in.; depth shoulder measure, 28½ in.

In cutting any style of body coat for such a man, a properly trained cutter would not think of making the fashion length of waist any longer than the natural waist length. Thus, the waist seam and back lack would be only 18 in. (the usual length) from the nape of the neck downwards. By this change the waist seam assumes a position pleasing to the eye, and divides the length from collar to bottom of skirt into the normal proportions. But the deviation produces a difficulty in the fit of the skirt immediately below the waist seam where it stands away from the form and falls into wrinkles. These in turn are removed by taking out a V from the waist seam of skirt, and introducing a few plies of wadding in the position indicated by the waved lines shown on the diagram. If these changes are carefully carried out, the entire appearance of the figure will be vastly improved, and the garment as completed will stand as an indisputable proof of the taste and practical ability of its intelligent maker.

THE LONG-BODIED FIGURE.

Measures: natural waist length, 18, 36, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 in. scale.
Waist, 16 } Depth shoulder measure, $28\frac{1}{2}$ = $1\frac{1}{2}$ in. excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

LONG-BODIED FIGURE SYSTEM.

MEASUREMENTS.

Waist Length, 18 in. Fashion length, 18 in.
Skirt length, 36 in. Half breast, 18 in.
Half waist, 16 in. Width shoulder, 27 in.
Depth, $28\frac{1}{2}$ in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
D from A, $1\frac{1}{2}$ in., E from D, waist length, 18 in. This is also the fashion length.
F from E, 1 in.
Draw line D to F.
G from A, $1\frac{1}{6}$ scale less $1\frac{1}{2}$ in. ($2\frac{1}{3}$).
H from A, $1\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{3}{4}$ in.).
Square line I towards J.
K from I, $1\frac{1}{3}$ scale (6).
L from K, $1\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{3}$).
M is squared down from L.
Draw shoulder seam G to L. LL from L $1\frac{1}{4}$ in.
N from L, 2 in.
P from O, $1\frac{1}{4}$ scale less $3\frac{3}{4}$ in. ($3\frac{3}{4}$).
Q from F, 2 in., curve side seam.
R from O, $2\frac{2}{3}$ scale.
S is squared down from R.
T from R is $1\frac{1}{2}$ in.
U from T, $1\frac{1}{12}$ scale ($1\frac{1}{3}$).
Y from U, one half of T—U ($3\frac{1}{4}$).
V from T, $1\frac{1}{6}$ scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, $1\frac{1}{12}$ scale ($1\frac{1}{3}$).
X from C, same as back shoulder seam.
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN.
SS from S, half waist plus $1\frac{1}{4}$ in. ($8\frac{1}{4}$).
J from Z, $2\frac{1}{2}$ in.; NN to XX, 2 in.
Curve front line XX, J—SS.
JJ and 12 are each 1 and $1\frac{1}{2}$ in. from front centre line, J—SS.
QQ from Q, $1\frac{1}{12}$ scale ($1\frac{1}{3}$).
MM from M, $1\frac{1}{12}$ breast ($1\frac{1}{3}$).
TT from QQ $1\frac{1}{4}$ waist (4).
FF, $1\frac{1}{2}$ in. below line.
Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).
SSS is $1\frac{1}{12}$ waist plus $1\frac{1}{4}$ in. below line.

SKIRT.

2 from S, $1\frac{1}{12}$ seat measure less $1\frac{1}{4}$ in.
Square 2, 3, 4, and make length to measure.
9 from EE, $1\frac{1}{2}$ in. Front at 5, from 3 is $3\frac{1}{4}$ in. more than bottom curves of side body and forepart. 7 from 5, same as 3—4.
8 from 7 is $2\frac{1}{8}$ in. Complete curves as diagram.

LONGUES TAILLES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille $45\frac{1}{2}$ cm. La mode, $45\frac{1}{2}$ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 75 cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.). Plus des pointes se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, $45\frac{1}{2}$ cm.
F jusqu'à E $2\frac{1}{2}$ cm.
On dessine la ligne D jusqu'à F.
G jusqu'à A, $1\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)
H jusqu'à A, $1\frac{1}{2}$ échelle, 24 cm.
I jusqu'à H, est une demie différence entre la largeur et la profondeur ($1\frac{1}{2}$ cm.).
On équivarrise la ligne I jusqu'à J.
K jusqu'à I, $1\frac{1}{3}$ échelle, 16 cm.,
L jusqu'à K, $1\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.) LL jusqu'à L, 1 cm.
On équivarrise la ligne L jusqu'à M, ensuite on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, $1\frac{1}{4}$ d'échelle moins 2 cm. (10 cm.).
Q jusqu'à F, 5 cm.
On courbe la couture de côté.
R jusqu'à $\frac{2}{3}$ de la mesure de échelle (32 cm.).
On équivarrise la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $1\frac{1}{12}$ d'échelle (4 cm.).
Y jusqu'à U, $1\frac{1}{2}$ de T—U, 2 cm.
V jusqu'à T, $1\frac{1}{6}$ d'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M, $1\frac{1}{12}$ d'échelle (4 cm.).
X jusqu'à C, même comme la ligne d'épaule au dos.
On courbe l'emmanchure et les couture des épaules.
Z jusqu'à O, de la mesure de poitrine 48 cm. on courbe aussi le cou C par NN.
SS jusqu'à S, $1\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.
J jusqu'à Z, $6\frac{1}{4}$ cm.
NN jusqu'à XX, 5 cm.
On courbe la ligne ou devant XX, J, SS.
JJ et 12 sont chacun $2\frac{1}{2}$ cm. et $3\frac{3}{4}$ cm. jusqu'à J, et SS.
QQ jusqu'à Q, $1\frac{1}{12}$ d'échelle (4 cm.).
MM jusqu'à M $1\frac{1}{12}$ de poitrine (4 cm.).
TT jusqu'à QQ $1\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).
FF $1\frac{1}{4}$ en bas la ligne.
On mesure, F jusqu'à Q et QQ à TT. 15 cm.; on place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture, plus $4\frac{1}{2}$ (26).
SSS sont $1\frac{1}{12}$ de ceinture plus 1 cm., en bas de la ligne $4\frac{1}{2}$.

LA JUPE.

2 jusqu'à S, $1\frac{1}{12}$ de bassin moins 1 cm. ($7\frac{1}{2}$).
On équivarrise les lignes 2, 3, 4 et on fait la longueur à mesure. 9 jusqu'à EE, $1\frac{1}{4}$ cm.
5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté et du devant.
7 jusqu'à 5 même de 3—4, 8 jusqu'à 7— $6\frac{1}{4}$ cm.

FIGUREN MIT LANGEN TAILLEN.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge $45\frac{1}{2}$ cm. Modenlänge, $45\frac{1}{2}$ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 75 cm.
Zwei Drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillennlänge $45\frac{1}{2}$ cm.
F von E, $2\frac{1}{2}$ cm.
Ziehe Linie D zu F.
G von A, $1\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbes Skala (24).
I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{2}$ cm.)
Ziehe Linie I nach J.
L von K $1\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L. LL von L, 1 cm.
N von L, 5 cm.
P von O, $1\frac{1}{4}$ Skala, minus 2 cm. (10).
Q von F, 5 cm., kurve seiten Linie.
R von O, $2\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $1\frac{1}{12}$ Skala (4).
Y von U, halbes maas T—U (2).
V von T, $1\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, $1\frac{1}{12}$ Skala (4).
X von C gleich als die Schulternaht.
Kurve Armloch und Schulternaht.
Z von O das Brustmass (48).
Kurve hals, C durch NN.
SS von S, halbes Unterweite mass plus 1 cm. ($22\frac{1}{2}$).
J von Z, $6\frac{1}{4}$ cm., NN zu XX ist 5 cm.
Kurve Brust Linie XX, J, SS.
JJ von J, ist $2\frac{1}{2}$ cm. und 12 von SS, $3\frac{3}{4}$ cm.
QQ von Q, $1\frac{1}{12}$ Skala (4).
MM von M, $1\frac{1}{12}$ Oberweite (4).
TT von QQ, $1\frac{1}{4}$ Taillenmass ($10\frac{3}{4}$).
FF ist $1\frac{1}{4}$ cm. unter der Linie.
Messe F zu Q, und QQ zu TT.
Das ganze macht 15 cm. Seize dasselbe an zu SS, und messe zu EE Taillenmass, plus $4\frac{1}{2}$ cm. (26).
SSS ist $1\frac{1}{12}$ Taillenmass plus 1 cm. unten Linie ($4\frac{1}{2}$).

SCHOOSS.

2 von S, $1\frac{1}{12}$ Gesässmass minus 1 cm. ($7\frac{1}{2}$).
Ziehe im Winkel von 2, zu 3, und 4. 9 von EE, $1\frac{1}{4}$ cm. 5 von 3, ist 2 cm. mehr als die untere. Kurve von Seiten und Vordertheil. 7 von 5, ist dasselbe als 3—4.
8 von 7— $6\frac{1}{4}$ cm.

THORNTON'S INTERNATIONAL SYSTEM.

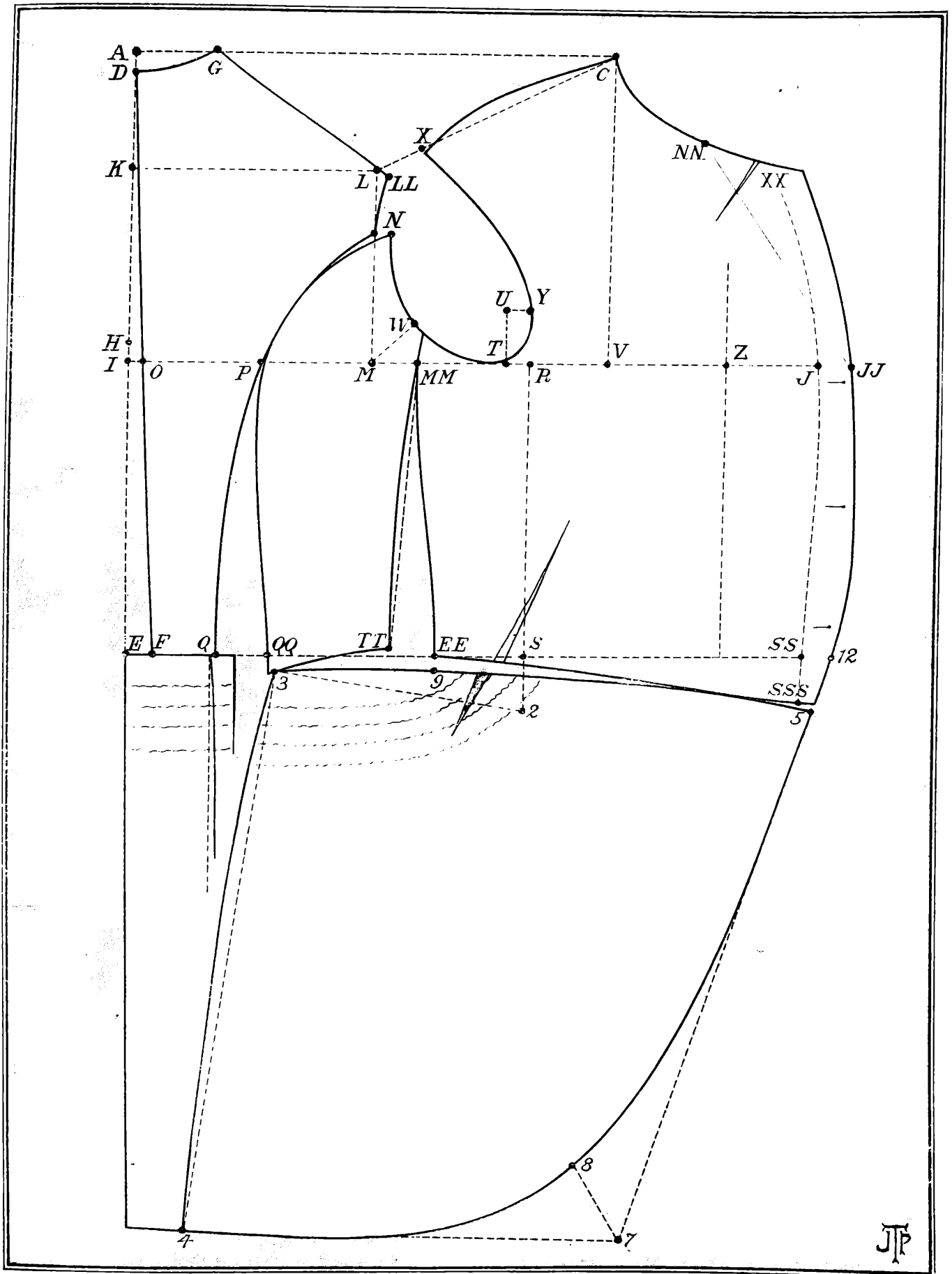


PLATE 66.—DRAFT FOR LONG-BODIED FIGURE.

DESSIN POUR FIGURE DE TAILLE LONGUE.

ZEICHNUNG FÜR LANGTAILLE FIGUR.

THE SHORT-BODIED FIGURE.

In the previous pages due consideration has been bestowed upon the features peculiar to the long-bodied form. The measurements and general aspect of such a figure have been suggested, and the necessary changes described, which result in imparting a normal appearance to the finished garment.

In the case under consideration the type of form directly contrasting with the long-bodied figure is dealt with, and the student instructed on all points conducive to a successful result. The cutter in his practice very frequently encounters the long-bodied type—the features of which it may be added he mostly ignores—but the short-bodied type is one but seldom met with. It may be described as a figure in which the natural waist length is found to be less than the one-fourth of the total height that is recognized as the normal quantity. The intelligent tailor, who has made a study of the anatomical formation of the figure, will recognize in the short-bodied form a type in which the crown of the *pelvic* or hip bones is raised above the normal position. This change increases the length of the side line of the leg while decreasing the distance from the seventh vertebra downwards to the position on the spinal column, in a line with the top of the hip bones, that tailors define as the natural waist location. Thus in an average man of 5 ft. 6 in. stature, the natural waist length should be 16½ in. The amount that the actual measurement as taken on the body falls short of this quantity constitutes the degree of disproportion. In short-waisted figures—as in all other distinctive forms—there are usually accompanying deviations. When the natural waist length is below the normal amount it will be generally found that the shoulders are squared. The *acromion* point of the *scapula* (like the crown of the *pelvic* bones) is carried upwards, taking the outer end of the *clavicle* with it and setting up the form that we define as high-shouldered.



THE SHORT-BODIED FIGURE.
Drawn from Life.

Measures: 15½, 18, 36, 7½, 20½, 31.

Breast 18		Width shoulder measure, 26½.
Waist 16		
Seat 19		

With this form is found the usual flattening of the back at the base of the *scapula* or bladebone, which by the upward movement of the shoulder girdle is pressed inwards towards the ribs. This flattening in turn effects the curved measure described in this book as the "width shoulder measure" (for it passes directly over the bladebone), which in relation to the total circumference of the breast is found to be reduced in quantity. This decrease—as all students of the International System are aware—is reflected in the diminished "Scale" of working that is obtained from it, and the use of which provides a pattern flattened in the back sections to correspond with the flattened back of the figure.

The provision for the raised shoulder points is infused into the draft through the medium of the "depth shoulder measure" which—as the arm circle is carried upwards—is *less* than the normal amount, viz., 1 in. in excess of the "width shoulder measure."

The changes in cut below the waist line are directly influenced by style. Taking the actual measure of the natural waist length to be 15½ in., for a figure of 5 ft. 6 in., the practical cutter will know that a coat produced to such a waist length would, so far as *fit* is concerned, be perfectly correct. But the man of experience will also know that the *style* of such a coat would be very objectionable, as it would exhibit the actual defects of bodily formation that every properly trained tailor should endeavour to conceal. What should be done in such a case is to cut the fashion length of the back (nape to back-tack) of the same length as though the natural waist length was found to be of the normal quantity. For a 5 ft. 6 in. man this would be—according to present style—18 in., and as the actual waist length is only 15½ in., there is a depth of 2½ in. below the waist line. Extra spring must be allowed over the hips, which should also be well worked out by the iron.

THE SHORT-BODIED FIGURE.

Measurements: Natural waist length, $15\frac{1}{2}$, 18, 36, $7\frac{3}{8}$, $20\frac{1}{2}$, 31.

Breast, 18 { Width shoulder measure, $26\frac{1}{2}$, $\frac{3}{8} = 17\frac{3}{4}$ in. scale.
Waist, 16 { Depth shoulder measure, $27\frac{1}{4} = \frac{3}{4}$ in. excess.
Seat, 19

Most of the system points in this draft are produced by divisions of the "scale."

SHORT-BODIED FIGURE SYSTEM.

MEASUREMENTS.

Waist Length, $15\frac{1}{2}$ in. Fashion length, 18 in.
Skirt length, 36 in. Half breast, 18 in.
Half waist, 16 in. Width shoulder, $26\frac{1}{2}$ in.
Depth, $27\frac{1}{4}$ in.

Two-thirds of width shoulder ($26\frac{1}{2}$) gives the "scale" ($17\frac{3}{4}$).

Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, $1\frac{1}{2}$ in., E from D, waist length, $15\frac{1}{2}$ in.

F from E, $3\frac{1}{4}$ in.

B from D, fashion length, 18 in.

Draw line D through to "tack" F.

G from A, $1\frac{1}{6}$ scale less $1\frac{1}{2}$ in. ($2\frac{3}{8}$).

H from A, $1\frac{1}{2}$ scale measure ($8\frac{7}{8}$).

I from H, half difference between "width" and "depth" measures ($3\frac{3}{8}$ in.).

Square line I towards J.

K from I, $1\frac{1}{3}$ scale ($5\frac{7}{8}$).

L from K, $1\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{3}{8}$).

M is squared down from L.

Draw shoulder seam G to L. LL from L $1\frac{1}{4}$ in.

N from L, 2 in.

P from O, $1\frac{1}{4}$ scale less $3\frac{1}{4}$ in. ($3\frac{5}{8}$).

Q from F, 2 in., curve side seam.

R from O, $2\frac{1}{3}$ scale ($11\frac{3}{4}$).

S is squared down from R.

T from R is $1\frac{1}{2}$ in.

U from T, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).

Y from U, one half of T—U ($3\frac{1}{4}$).

V from T, $1\frac{1}{6}$ scale ($2\frac{7}{8}$).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).

X from C, same as back shoulder seam.

Curve scye and shoulder seams.

Z from O, the breast measure (18).

Curve neck C through NN.

SS from S, half waist plus $1\frac{1}{4}$ in. ($8\frac{1}{4}$).

J from Z, $2\frac{1}{2}$ in.; NN to XX, 2 in.

Curve front line XX, J—SS.

JJ and 12 are respectively 1 and $1\frac{1}{2}$ in. from front centre line, J—SS.

QQ from Q, $1\frac{1}{12}$ scale ($1\frac{1}{2}$).

MM from M, $1\frac{1}{12}$ breast ($1\frac{1}{2}$).

TT from QQ $1\frac{1}{4}$ waist (4).

FF, $1\frac{1}{2}$ in. below fashion length line.

Measure F to Q, and QQ to TT. This totals 6 in.; place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).

SSS is $1\frac{1}{12}$ waist plus $1\frac{1}{4}$ in. below line.

SKIRT.

2 from Sx, $1\frac{1}{12}$ seat measure less $1\frac{1}{4}$ in. Square 2, 3, 4, and make length to measure. 9 from 10, $1\frac{1}{2}$ in. Front at 5, from 3, is $3\frac{1}{4}$ in. more than bottom curves of side, body and forepart. 7 from 5, same as 3—4. 8 from 7 is $2\frac{1}{2}$ in. Complete curves as diagram.

PETITES TAILLES.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures: Taille $39\frac{1}{4}$ cm. La mode, $45\frac{1}{2}$ cm. Poirine, 49 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74 cm. $2\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.). Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, $39\frac{1}{4}$ cm.

B jusqu'à D, $45\frac{1}{2}$ cm.

F jusqu'à E $2\frac{1}{4}$ cm.

On dessine la ligne D jusqu'à.

G jusqu'à A, $1\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)

H jusqu'à A, $1\frac{1}{2}$ échelle, 24 cm.

I jusqu'à H, est une demie différence entre la largeur et la profondeur (1 cm.).

On élargit la ligne I jusqu'à J.

K jusqu'à I, $1\frac{1}{3}$ échelle, 16 cm.,

L jusqu'à K, $1\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.). LL jusqu'à L, 1 cm.

On élargit la ligne L jusqu'à M, ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm.

P jusqu'à O, $1\frac{1}{4}$ d'échelle moins 2 cm. (10 cm.)

Q jusqu'à F, 5 cm.

On courbe la couture de côté.

R jusqu'à $2\frac{2}{3}$ de la mesure de l'échelle (32 cm.).

On élargit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $1\frac{1}{12}$ d'échelle (4 cm.).

Y jusqu'à U, $1\frac{1}{2}$ de T—U, 2 cm.

V jusqu'à T, $1\frac{1}{6}$ d'échelle (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M, $1\frac{1}{12}$ d'échelle (4 cm.).

X jusqu'à C, même comme la ligne d'épaule au dos.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O, de la mesure de poitrine 48 cm. on courbe aussi le cou C par NN.

SS jusqu'à S, $1\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, $6\frac{1}{4}$ cm.

NN jusqu'à XX, 5 cm.

On courbe la ligne ou devant XX, J, SS.

JJ et 12 sont chacun $2\frac{1}{2}$ cm. et $3\frac{3}{4}$ cm. jusqu'à J, et SS.

QQ jusqu'à Q, $1\frac{1}{12}$ d'échelle (4 cm.).

MM jusqu'à M, $1\frac{1}{12}$ de poitrine (4 cm.).

TT jusqu'à QQ $1\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).

FF $1\frac{1}{4}$ en bas la ligne.

On mesure, F jusqu'à Q et QQ à TT. 15 cm.; on place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture, plus $4\frac{1}{2}$ (26).

SSS sont $1\frac{1}{12}$ de ceinture plus 1 cm., en bas de la ligne $4\frac{1}{4}$.

LA JUPE.

2 jusqu'à Sx, $1\frac{1}{12}$ de bassin moins 1 cm. ($7\frac{1}{2}$).

On élargit les lignes 2, 3, 4 et on fait la longueur à mesure. 9 jusqu'à EE, $1\frac{1}{4}$ cm.

5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté et du devant.

7 jusqu'à 5 même de 3—4, 8 jusqu'à 7— $6\frac{1}{4}$ cm.

FIGUREN MIT KURZEN TAILLEN.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailienlänge $39\frac{1}{4}$ cm. Modenlänge, $45\frac{1}{2}$ cm. Halbe Oberweite, 49 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 74 cm.

Zwei Drittel Schulterweite (48) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, Tailienlänge $39\frac{1}{4}$ cm.

B von D, $45\frac{1}{2}$ cm.

F von E, $2\frac{1}{4}$ cm.

Ziehe Linie D zu F.

G von A, $1\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$)

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 cm.)

Ziehe Linie I nach J.

L von K $1\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L. LL von L, 1 cm.

N von L, 5 cm.

P von O, $1\frac{1}{4}$ Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve seiten Linie.

R von O, $2\frac{1}{3}$ Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $1\frac{1}{12}$ Skala (4).

Y von U, halbes Mass T—U (2).

V von T, $1\frac{1}{6}$ Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, $1\frac{1}{12}$ Skala (4).

X von C gleich als die Schulternaht.

Kurve Armloch und Schulternaht.

Z von O das Brustmass (48).

Kurve hals, C durch NN.

SS von S, halbes Unterweite Mass plus 1 cm. ($22\frac{1}{2}$).

J von Z, $6\frac{1}{4}$ cm., NN zu XX ist 5 cm.

Kurve Brust Linie XX, J, SS.

JJ von J, ist $2\frac{1}{2}$ cm. und 12 von SS, $3\frac{3}{4}$ cm.

QQ von Q, $1\frac{1}{12}$ Skala (4).

MM von M, $1\frac{1}{12}$ Oberweite (4).

TT von QQ, $1\frac{1}{4}$ Tailienmass ($10\frac{3}{4}$).

FF ist $1\frac{1}{4}$ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Tailienmass, plus $4\frac{1}{2}$ cm. (26).

SSS ist $1\frac{1}{12}$ Tailienmass plus 1 cm. unten Linie ($4\frac{1}{4}$).

SCHOOS.

2 von Sx, $1\frac{1}{12}$ Gesässmass minus 1 cm. ($7\frac{1}{2}$).

Ziehe im Winkel von 2, zu 3, und 4. 9 von

EE, $1\frac{1}{4}$ cm. 5 von 3, ist 2 cm. mehr als

die untere. Kurve von Seiten und Vor-

derteil. 7 von 5, ist dasselbe als 3—4.

8 von 7— $6\frac{1}{4}$ cm.

THORNTON'S INTERNATIONAL SYSTEM.

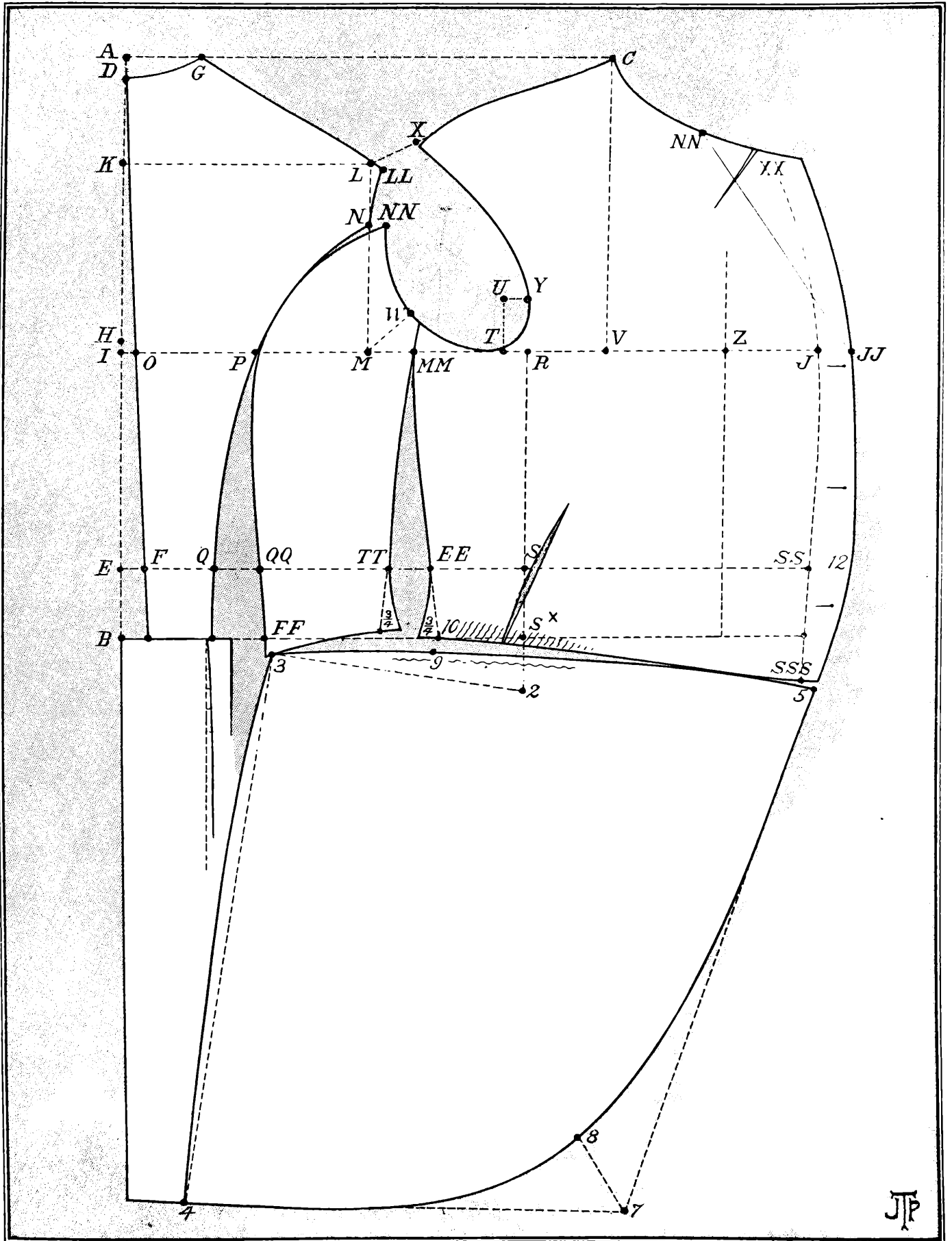


PLATE 67.—DRAFT FOR SHORT-BODIED FIGURE.

DESSIN POUR TAILLE COURTE.

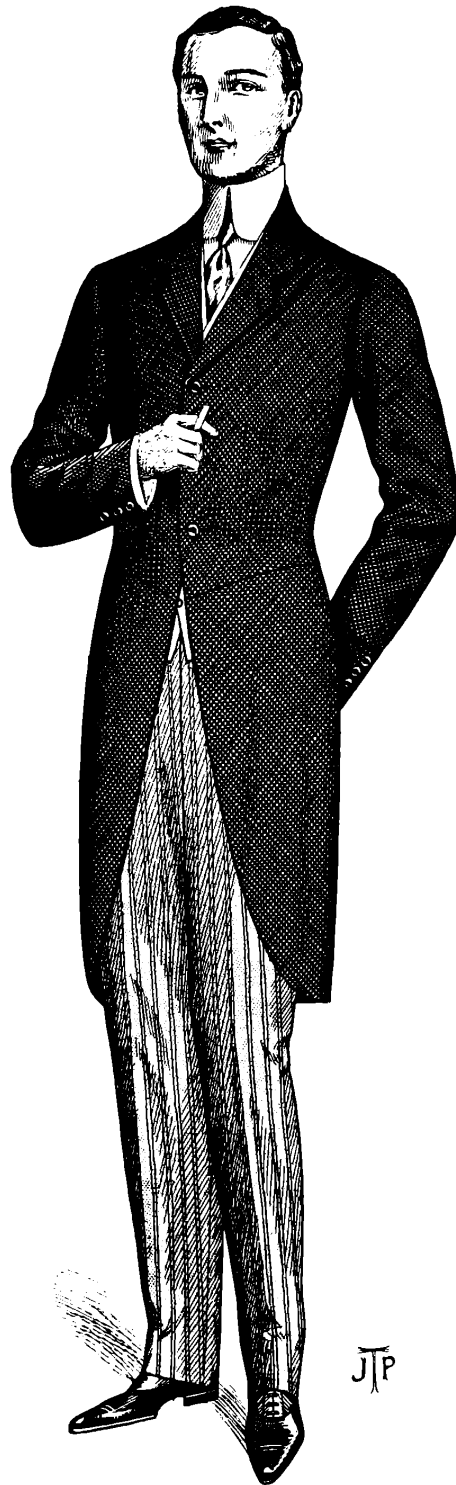
ZEICHNUNG DER KURZ TAILLE.

THE TALL, THIN FIGURE.

THE tall, thin man is one that is so frequently encountered by the tailor, and, let it be added, so often inadequately provided for, that a brief survey of his form, characteristics, and the changes in his garment outlines from the normal will prove most valuable to every student of cutting.

At the outset it will be well to here repeat that as a practical means of calculating the normal or proportionate breast measurement may be taken as one half of the total height, with 3 inches added. In the figure sketched upon this page the model was 6 feet (or 72 inches) high. One half of such amount (36), with 3 inches added, shows that his breast should have been 39 inches. But as it was only 36 inches, and the leg length was 34, he at once became a splendid type for the tall, thin figure. Had his leg length been out of harmony with his height (that is, one half, less 2 inches) he would have been of the long-bodied type, a form that has been already dealt with. The tall, thin figure is usually found in the cases of young men who have reached their full height without completing their width development. Such figures have usually deep-set arms, although the shoulder may not slope downwards, as described when dealing with the low-shouldered figure. Combined with this extra depth the neck is also longer, which still further increases the distances at back and front from the crease row of the collar to the bottom curve of the scye, and calls for corresponding alterations from the normal outlines when the coat is being cut.

Before leaving the consideration of the actual formation of such figures, it is necessary to here remind the student that although the features above enumerated are by far the most general, it is not at all an unusual experience to find a tall, thin figure whose shoulders may partake of the high or square character. Of course, in such a case the main alterations needed would be simply an extension of body length along the waist line. In the international system the use of the "depth shoulder



TALL AND THIN FIGURE.

Drawn from Life.

Measures: 18, 19½, 38, 7½, 21½, 34.

Breast 18	} Width shoulder measure, 27. Depth shoulder measure, 28½.
Waist 16	
Seat 19	

measure" works wonders in the case of such formations. In the standard figure, where the height is in proportion to the width and the shoulder slope is normal, the "depth measure" is found to be 1 inch in excess of the "width." But in the tall, thin figure with the deep-set scye and the extra length of neck this proportion is always increased. The measurements of the young man selected for our model were "width" 27 inches, "depth" 28½ inches, "breast" 36 inches, "height" 6 feet. The excess of "depth" over "width" measure being more than the normal 1 inch, the distance from H to I is at once increased by the arrangement of the system. This, of course, has the immediate effect of deepening the scye to the extent required. As the point K is worked upwards from I the actual height of the back neck section from K to D is increased. The increase is carried still further by the addition of ½ inch to the height of the collar stand. But here it should be noted that the sloping lines drawn from G to L and C to L would if not checked produce a draft slightly larger in the back shoulder sections than the "width shoulder measure" decides as necessary. They would also tend to produce the run of shoulder more suitable for the recognized low-shouldered figure than for a man needing a deep scye. To correct this defect it will be noticed that the back shoulder seam is scooped out between G and LL to the extent of a good ⅛ inch. The front shoulder curve from C to X is only raised ⅛ inch above the straight line. At the top of the side seam (N to NN), the normal suppression is increased to ¾ inch. This change, while contributing to preserve the correct size of the back shoulder sections (27 inches), also ensures extra bladebone room at point P, a provision that is very desirable in the vast majority of tall, thin figures. The extra length of body required between the bottom of scye line and the waist line is, of course, provided by the application of the natural waist length from point D to E.

TALL AND THIN FIGURE.

—:0:—

Measures: 18, 19½, 38, 7½, 21½, 34. Height, 6 feet.

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inches scale.
Waist, 16 } Depth shoulder measure, 28½ = 1½ inch excess.
Seat, 19 }

A tall, thin figure is one whose breast measure is less than half the height + 3 inches (39 in this case).

TALL, THIN MAN.

MEASUREMENTS.

Waist length, 18 inches. Fashion length, 19½ inches. Height, 6 feet.
Skirt length, 38 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28½ inches.
Two-thirds of width shoulder (27) gives the "scale" (18).

Most of the points are found by divisions of the "scale."

Instructions. Draw lines A B and A C.

D from A, 1/2 inch, E from D, waist length (18).

B from D, fashion length, 19½ inches. F from E, 1 inch.

Draw line D to F.

G from A, 1/6 scale less 1/2 inch (2½).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (7/8 inch).

Square line I towards Z.

K from I, 1/3 scale (6).

L from Kx, 1/3 scale plus 1½ inch (7½).

M is squared down from L.

Draw shoulder seam G to LL, and form hollow curve.

N from L, 2 inches. LL from L, 1/4 inch.

P from O, 1/4 scale less 3/4 inch (3¾ inches).

Q from F, 2 inches, curve side seam.

NN from N, 3/4 inch.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch.

U from T 1/12 scale (1½).

V from T, 1/6 scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, 1/12 scale (1½).

X from C, same as G to LL on back.

The curve should not exceed 1/8 inch above C—X line.

Y from U, one half of T—U (3/4).

Curve scye and shoulder seams.

Z from O the breast measure (18).

CC from C, 1/6 scale (3).

Curve neck C through CC.

SS from S half waist plus 1/4 inch (8¼).

Sx from SS 1 inch.

J from Z, 2½ inches.

Curve front line CC, J—Sx.

JJ and 12 are each 1½ inch from J and SS.

QQ from Q, 1/12 scale (1½).

MM from M, 1/12 breast (1½).

TT from QQ, 1/4 waist (4).

FF, 1/2 inch below line.

Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1½ (17¼).

SSS is 1/12 waist plus 1/4 inch below line.

Cx from C, 3/4 inch for collar stand.

Cut out a 1-inch fish at 3—3, and curve crease row as shown on the diagram.

FIGURE GRANDE ET MINCE.

Hauteur, 1 m. 93 cm.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 48 cm. La mode, 52 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 77 cm. 2/3 de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.). Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, 1¼ cm.

E jusqu'à D taille, 48 cm.

B jusqu'à D taille à la mode, 52 cm.

F jusqu'à E, 2½ cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins, 1¼ cm. (6¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H est une demie différence entre la largeur et la profondeur (2½ cm.).

On écarte la ligne I jusqu'à J.

K jusqu'à I, 1/3 échelle, 16 cm.

L jusqu'à Kx, 1/3 échelle (16 cm.), plus 3¾ (19¾).

On écarte la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 5 cm. LL—L, 1 cm.

P jusqu'à O, 1/4 d'échelle moins 2 cm. (10 cm.).

Q jusqu'à F, 5 cm.

NN jusqu'à N, 2 cm.

On courbe la couture de côté.

R jusqu'à O, 2/3 de la mesure d'échelle, 32 cm.

On ecarte la ligne R jusqu'à S.

T jusqu'à R, 1¼ cm.

U jusqu'à T, 1/12 d'échelle (4 cm.).

V jusqu'à T, 1/6 d'échelle (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 d'échelle (4 cm.).

X jusqu'à C même comme la ligne d'épaule au dos.

Y jusqu'à U 1/2 de T—U, 2 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 4 cm.; on courbe aussi le cou C par CC.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½) en tout.

J jusqu'à Z, 6¼ cm.

On courbe la ligne ou devant, CC, J, SS.

JJ et 12 sont chacun 2½ cm. et 3¾ cm. jusqu'à J et SS.

QQ jusqu'à Q, 1/12 de échelle (4 cm.).

MM jusqu'à M, 1/12 de poitrine (4 cm.).

TT jusqu'à QQ, 1/4 de ceinture (10¾ cm.).

FF 1¼ en bas la ligne.

On mesure F jusqu'à Q et QQ à TT, 15 cm.

On place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture plus 3 (24½).

Ex jusqu'à EE, 1¼ cm.

SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne du devant.

GROSS UND SCHLANKE FIGUR.

Hoch 1 m. 93 cm.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailenlänge, 48 cm. Modenlänge, 52 cm.

Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.

Schulterweite, 72 cm. Schultertiefe, 77 cm. Zwei drittel Schulterweite (72) giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B, und B, C.

D von A, 1¼ cm.

E von D, Tailenlänge, 48 cm.

B von D, Modenlänge, 52¼ cm.

F von E, 2½ cm.

Ziehe Linie D zu F.

G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾).

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (2½ cm.).

K von I, 1/3 Skala (16).

L von Kx, 1/3 Skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

N von L, 5 cm.

P von O, 1/4 Skala, minus 2 cm. (10).

Q von F, 5 cm., kurve Seitenlinie.

NN von N, 2 cm.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1¼ cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, 1/12 Skala (4).

X von C gleich als die Schulternaht.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Z von O, das Brustmass (48).

Kurve Hals, C durch CC.

SS von S, halbes Tailenmass plus 1 cm. (22½).

J von Z, 6¼ cm.

Kurve Brustlinie, CC, J, SS.

JJ von J ist 2½ cm. und 12 von Sx ist 3¾ cm.

QQ von Q, 1/12 Skala (4).

MM von M, 1/12 Oberweite (4).

TT von QQ, 1/4 Unterweite (10¾).

FF ist 1¼ cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Das Ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Unterweite, plus 3 cm. (24½).

SSS ist 1/12 Unterweite plus 1 cm. unter Linie.

THORNTON'S INTERNATIONAL SYSTEM.

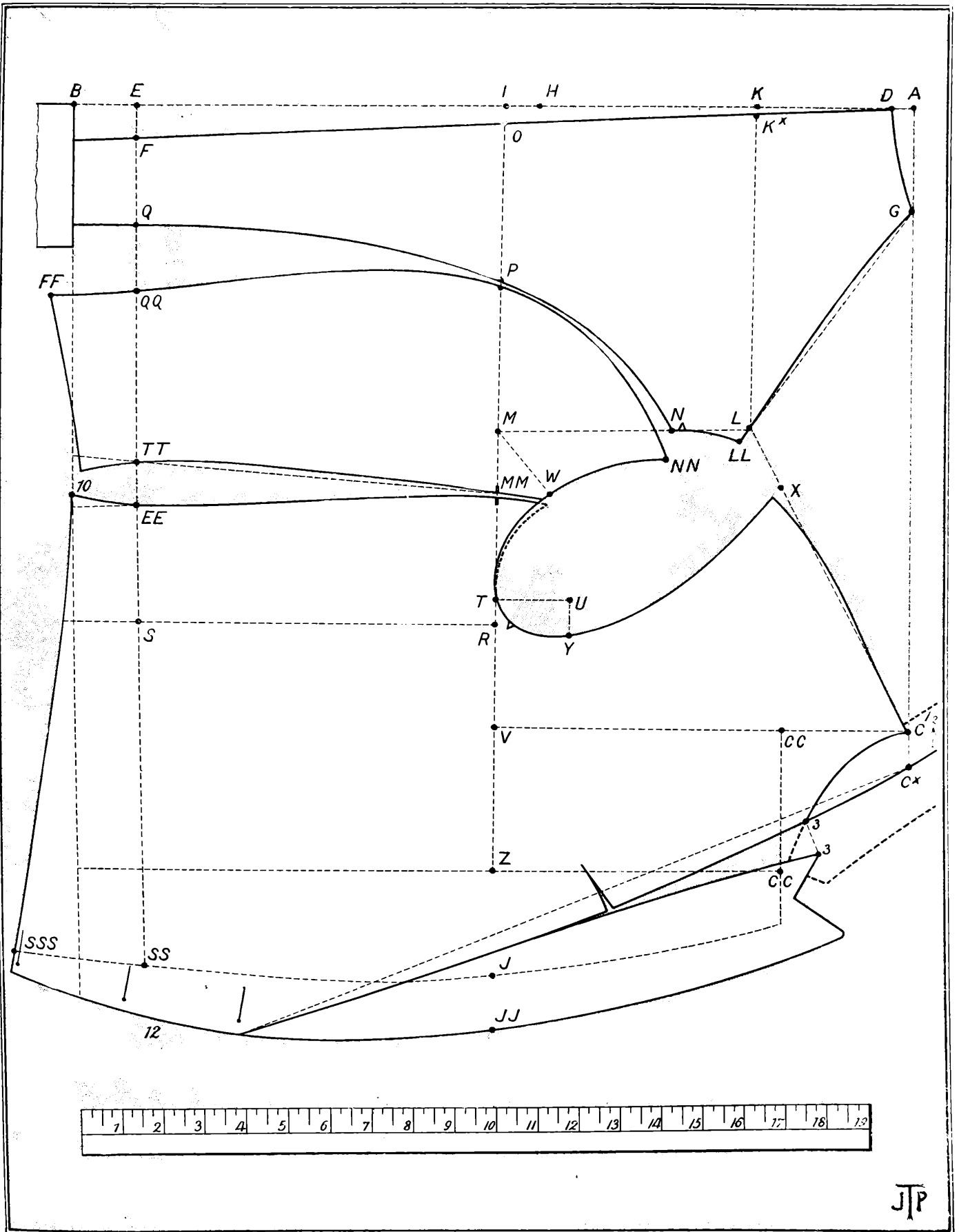


PLATE 68.—DRAFT FOR TALL AND THIN FIGURE.

DESSEIN POUR FIGURE GRANDE ET MINCE.

ZEICHNUNG DER GROSSE UND MAGER FIGUR.

THE STOUT-BUILT FIGURE.

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A STUDENT of garment-cutting with an imperfect knowledge of the distinguishing features of stout men would be very inadequately equipped for his business, for, as a matter of fact, the majority of men on reaching middle age may be so classified. The stout man, as here considered, is not to be confounded with the corpulent type of form, such as previously dealt with, as the requirements of the two types are not identical.

It will render the subject clearer to the average student if a basis of comparison is concisely set out at the beginning. This basis may be formulated as follows: A *corpulent* man is one whose waist measure is in *excess* of the breast measure. A *stout* man is one whose waist measure exceeds the normal, but is *less* than that taken over the breast. A corpulent man needs a special provision of increase at the front of his coat, such as fully described in the description of the corpulent man's requirements, given elsewhere; but the stout man's coat does not demand such a provision. As a rule, the ordinary working of the method may be depended upon to provide for the correct run of the front line of the forepart from chest to waist seam.

The drawing of a stout man's form given on this page—and which, like all the form drawings, has been taken from a life model—will very precisely convey the general features of the type. It will be noticed that the width of the figure appears excessive as compared with the height. The neck is comparatively short, and the shoulders rather high as well as broad. There is no decided projection of the stomach such as always found in corpulent figures. The chest is broad and full, the hips and seat expansive. As on all such figures, the legs and arms appear short. There is a general appearance of sturdiness about the figure, suggesting the enjoyment of good health.

To an experienced tailor the set of measurements here selected to represent this type will convey the actual form almost as clearly



THE STOUT-BUILT FIGURE.

Drawn from Life.

Measures: 17½, 30, 8, 21, 31½.

Breast 21	}	Width shoulder measure, 30½. Depth shoulder measure, 31½.
Waist 20		
Seat 21½		

as the drawing. To the student of garment-cutting it may be explained that the quantities are such as recur with remarkable frequency in the measure-book of every busily-engaged tailor. Taking the height to be the standard 5 feet 6 inches, the natural waist length is found to be 17 inches, a slight increase in the normal quantity for such a stature. The fashion waist and skirt lengths are, of course, style quantities not affected by form. The width of the back stretch, 16½ inches, is of course excessive as compared with the height, and this increase of measure is likewise embodied in the sleeve length, which is more than found in a normal figure of the same stature. The development of the chest, 42 inches, is very considerable. The waist measure, 40 inches, while it does not exceed the chest measurement, is sufficiently beyond the normal to clearly stamp the figure as being stout. The "width shoulder measure," 30½, is slightly less than the normal (three-fourths of the breast measure), and, dealt with in the uniform manner decided upon in all the "International" drafts, gives a "scale" of 20½ inches, which is a half inch less than one half of the total breast measure. The "Depth shoulder measure," 31½, shows an excess of only half an inch beyond the width measure, and, infused into the draft by the "International" plan of working, provides the depth of scye curve essential to the requirements of such a figure. The division of the waist measure at front and back of the side line (S to Sx) locates the material in the correct position for such a form, while the automatic working of the seat measure in fixing the amount of pleat precisely provides for the required expansion.

The trouser leg length, it may here be mentioned, will for such a figure as described be always found comparatively short. The waist, thigh, and seat measures are relatively large. The net widths of knee and small, calf and ankle are also increased beyond the normal amounts.

STOUT MAN'S MORNING COAT.

:O:

Measures: $17\frac{1}{4}$, $18\frac{3}{4}$, 34, 8, 21, $31\frac{1}{2}$.

Breast, 21 } Width shoulder measure, $30\frac{3}{4}$, $\frac{3}{4}$ = $20\frac{1}{2}$ inches scale
 Waist, 20 } Depth shoulder measure, $31\frac{1}{2}$ = $\frac{1}{2}$ inch excess.
 Seat, $21\frac{3}{4}$

A stout man may be defined as one whose waist is large, but not exceeding the breast measure.

STOUT MAN'S COAT.

MEASUREMENTS.

Waist length, $17\frac{1}{4}$ inches. Fashion length, $18\frac{3}{4}$ inches.
 Skirt length, 34 inches. Half breast, 21 inches.
 Half waist, 20 inches. Width shoulder, $30\frac{3}{4}$ inches. Depth, $31\frac{1}{4}$ inches.
 Two-thirds of width shoulder ($30\frac{3}{4}$) gives the "scale" ($20\frac{1}{2}$).
 Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
 D from A, $\frac{1}{2}$ inch, E from D, waist length, $17\frac{1}{4}$ inches.
 B from D, fashion length, $18\frac{3}{4}$ inches. F from E, 1 inch.
 Draw line D to F.
 G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{7}{8}$).
 H from A, $\frac{1}{2}$ scale measure ($10\frac{1}{4}$).
 I from H, half difference between "width" and "depth" measures ($\frac{1}{4}$ inch).
 Square line I towards Z.
 K from I, $\frac{1}{3}$ scale ($6\frac{7}{8}$).
 L from Kx, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($8\frac{3}{8}$).
 M is squared down from L.
 Draw shoulder seam G to LL.
 N from L, 2 inches. LL from L, $\frac{1}{4}$ inch.
 P from O, $\frac{1}{4}$ scale less $\frac{3}{4}$ inch ($4\frac{5}{8}$ inches).
 Q from F, 2 inches, curve side seam.
 BB is full skirt length from B (34).
 R from O, $\frac{2}{3}$ scale ($13\frac{5}{8}$).
 S is squared down from R.
 T from R is $\frac{1}{2}$ inch.
 U from T $\frac{1}{12}$ scale ($1\frac{3}{4}$).
 V from T, $\frac{1}{6}$ scale ($3\frac{3}{8}$).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, $\frac{1}{12}$ scale ($1\frac{3}{4}$).
 X from C, same as G to LL on back.
 Y from U, one half of T—U ($7\frac{7}{8}$).
 Curve scye and shoulder seams.
 Z from O the breast measure (21).
 Curve neck C through CC.
 CC from C, $\frac{1}{6}$ scale ($3\frac{3}{8}$).
 SS from S half waist plus $\frac{1}{4}$ inch ($10\frac{1}{4}$).
 J from Z, $2\frac{1}{2}$ inches. NN from N, $\frac{1}{2}$ inch.
 Curve front line CC, J—SS.
 JJ and 12 are each 1 and $1\frac{1}{2}$ inch from J and SS.
 QQ from Q, $\frac{1}{12}$ scale ($1\frac{3}{4}$).
 MM from M, $\frac{1}{12}$ breast ($1\frac{3}{4}$).
 TT from QQ, $\frac{1}{4}$ waist (5).
 FF, $\frac{1}{2}$ inch below line.
 Measure F to Q, and QQ to TT. This totals 7 inches; place this amount at SS and measure out to EE, the waist measure plus $1\frac{1}{4}$ ($21\frac{1}{4}$).
 SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ inch below line.

SKIRT.

2 from S, $\frac{1}{6}$ seat measure ($3\frac{1}{4}$). Square 2, 3, 4, and make length to measure. 9 from 10, $\frac{1}{2}$ inch. Front (point 14) from FF is $\frac{3}{4}$ inch more than bottom curves of side body and forepart. 7 from 14, same as FF—4. 8 from 7 is $2\frac{1}{2}$ inches. Complete curves as diagram.

UN HOMME PASSANT LA MOYENNE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 44 cm. La mode, $47\frac{1}{2}$ cm.
 Poitrine, 58 cm. Ceinture, $55\frac{1}{2}$ cm. Bassin, 60 cm.
 Largeur de l'épaule, 82 cm. Profondeur de l'emmanchure, 83 cm. $\frac{2}{3}$ de la largeur d'épaule (82 cm.) donne l'échelle (54 cm.).
 Plus des pointes se trouvent par les divisions de l'échelle (54).
 On dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 44 cm.
 B jusqu'à D taille à la mode, $47\frac{1}{2}$ cm.
 F jusqu'à E, $2\frac{1}{2}$ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($7\frac{3}{4}$ cm.).
 H jusqu'à A, $\frac{1}{2}$ échelle, 27 cm.
 I jusqu'à H est une demie différence entre la largeur et la profondeur ($\frac{1}{2}$ cm.).
 On équerre la ligne I jusqu'à J.
 K jusqu'à I, $\frac{1}{3}$ échelle, 18 cm.
 L jusqu'à Kx, $\frac{1}{3}$ échelle (18 cm.), plus $3\frac{3}{4}$ ($21\frac{3}{4}$).
 On équerre la ligne L jusqu'à M; ensuite, on dessine la ligne d'épaule G jusqu'à L.
 N jusqu'à L, 5 cm.
 P jusqu'à O, $\frac{1}{4}$ d'échelle moins 2 cm. ($11\frac{1}{2}$ cm.).
 Q jusqu'à F, 5 cm.
 On courbe la couture de côté.
 R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle, 36 cm.
 On équerre la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 U jusqu'à T, $\frac{1}{12}$ d'échelle ($4\frac{1}{2}$ cm.).
 V jusqu'à T, $\frac{1}{6}$ d'échelle (9 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M $\frac{1}{12}$ d'échelle ($4\frac{1}{2}$ cm.).
 X jusqu'à C même comme la ligne d'épaule au dos.
 Y jusqu'à U $\frac{1}{2}$ de T—U, $2\frac{1}{4}$ cm.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 58 cm.; on courbe aussi le cou C par CC.
 SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($28\frac{3}{4}$) en tout.
 J jusqu'à Z, $6\frac{1}{4}$ cm.
 NN jusqu'à N, $1\frac{1}{4}$ cm.
 On courbe la ligne ou devant, CC, J, SS.
 JJ et 12 sont chacun $2\frac{1}{2}$ cm. et $3\frac{3}{4}$ cm. jusqu'à J et SS.
 QQ jusqu'à Q, $\frac{1}{12}$ de échelle ($4\frac{1}{2}$ cm.).
 MM jusqu'à M, $\frac{1}{12}$ de poitrine ($4\frac{3}{4}$ cm.).
 TT jusqu'à QQ, $\frac{1}{4}$ de ceinture (14 cm.).
 FF $1\frac{1}{4}$ en bas la ligne.
 On mesure F jusqu'à Q et QQ à TT, 19 cm.
 On place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture plus $3\frac{1}{2}$ (59).
 SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne du devant.

LA JUPE.

2 jusqu'à S, $\frac{1}{6}$ de bassin (10). On équerre les lignes 2, 3, 4, et on fait la longueur à mesure. 9 jusqu'à 10, $1\frac{1}{4}$ cm. 14 jusqu'à FF est plus de 2 cm. que la courbe du fond du petit côté, et du devant. 7 jusqu'à 14 même de FF—4. 8 jusqu'à 7— $6\frac{1}{4}$ cm.

STAUTES HERRENJAQUETT.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge, 44 cm. Modenlänge, $47\frac{1}{2}$ cm.
 Halbe Oberweite, 58 cm. Halbe Unterweite, $55\frac{1}{2}$ cm. Halbes Gesässmass, 60 cm.
 Schulterweite, 82 cm. Schultertiefe, 83 cm.
 Zwei drittel Schulterweite (82) giebt die "Skala" (54).
 Die meisten Punkte werden gefunden durch Verteilung der Skala.
 Ziehe Linien, A, B, und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, Taillenlänge, 44 cm.
 B von D, Modenlänge, $47\frac{1}{2}$ cm.
 F von E, $2\frac{1}{2}$ cm.
 Ziehe Linie D zu F.
 G von A, $\frac{1}{6}$ Skala (9 cm.) minus $1\frac{1}{4}$ ($7\frac{3}{4}$),
 H von A, halbes Skala (27).
 I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($\frac{1}{2}$ cm.).
 K von I, $\frac{1}{3}$ Skala (18).
 L von Kx, $\frac{1}{3}$ Skala (18) plus $3\frac{3}{4}$ ($21\frac{3}{4}$).
 M ist im Winkel gezogen von L.
 Ziehe Linie G zu L.
 N von L, 5 cm.
 P von O, $\frac{1}{4}$ Skala, minus 2 cm. ($11\frac{1}{2}$).
 Q von F, 5 cm., kurve Seitenlinie.
 K von O, $\frac{2}{3}$ Skala (36).
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $\frac{1}{12}$ Skala ($4\frac{1}{2}$).
 V von T, $\frac{1}{6}$ Skala (9).
 C ist von V gezeichnet.
 Ziehe Linie C zu L.
 W von M, $\frac{1}{12}$ Skala ($4\frac{1}{2}$).
 X von C gleich als die Schulternaht.
 Y von U, halbes Mass T—U ($2\frac{1}{4}$).
 Kurve Armloch und Schulternaht.
 Z von O, das Brustmass (58).
 Kurve Hals, C durch CC.
 SS von S, halbes Taillenmass plus 1 cm. ($28\frac{3}{4}$).
 J von Z, $6\frac{1}{4}$ cm. NN zu N ist 5 cm.
 Kurve Brustlinie, CC, J, SS.
 JJ von J ist $2\frac{1}{2}$ cm. und 12 von SS ist $3\frac{3}{4}$ cm.
 QQ von Q, $\frac{1}{12}$ Skala ($4\frac{1}{2}$).
 MM von M, $\frac{1}{12}$ Oberweite ($4\frac{3}{4}$).
 TT von QQ, $\frac{1}{4}$ Unterweite (14).
 FF ist $1\frac{1}{4}$ cm. unter der Linie.
 Messe F zu Q, und QQ zu TT.
 Das Ganze macht 19 cm. Setze dasselbe an zu SS, und messe zu EE Unterweite, plus $3\frac{1}{2}$ cm. (59).
 SSS ist $\frac{1}{12}$ Unterweite plus 1 cm. unter Linie.

SCHOOS.

2 von S, $\frac{1}{6}$ Gesässmass (10). Ziehe im Winkel von 2 zu 3 und 4. 9 von 10, $1\frac{1}{4}$ cm. 14 von FF ist 2 cm. mehr als die untere Kurve von Seiten und Vorderteil. 7 von 14 ist dasselbe als FF—4. 8 von 7— $6\frac{1}{4}$ cm.

THORNTON'S INTERNATIONAL SYSTEM.

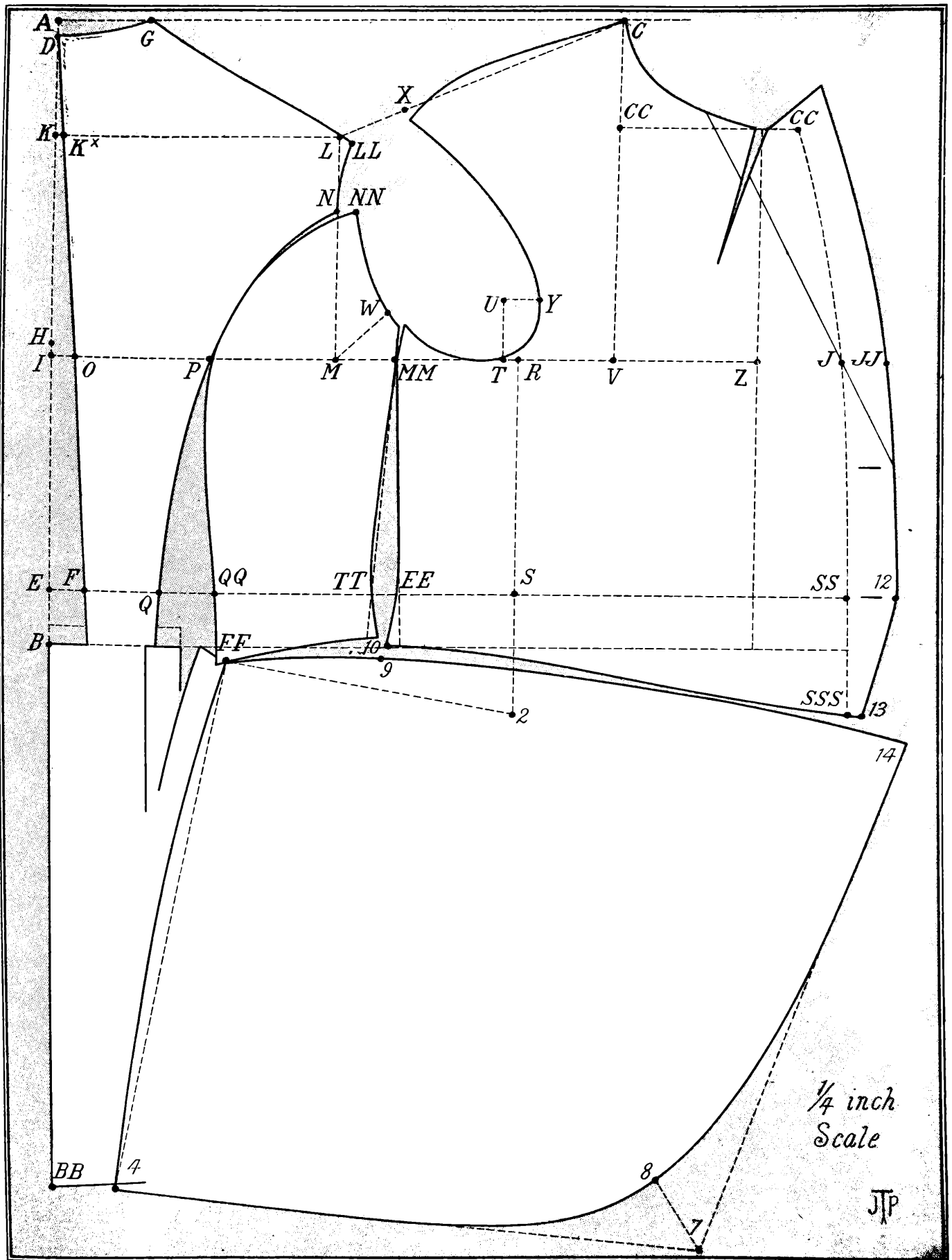


PLATE 69.—STOUT MAN'S MORNING COAT.

JAQUETTE D'HOMME CORPULENT.

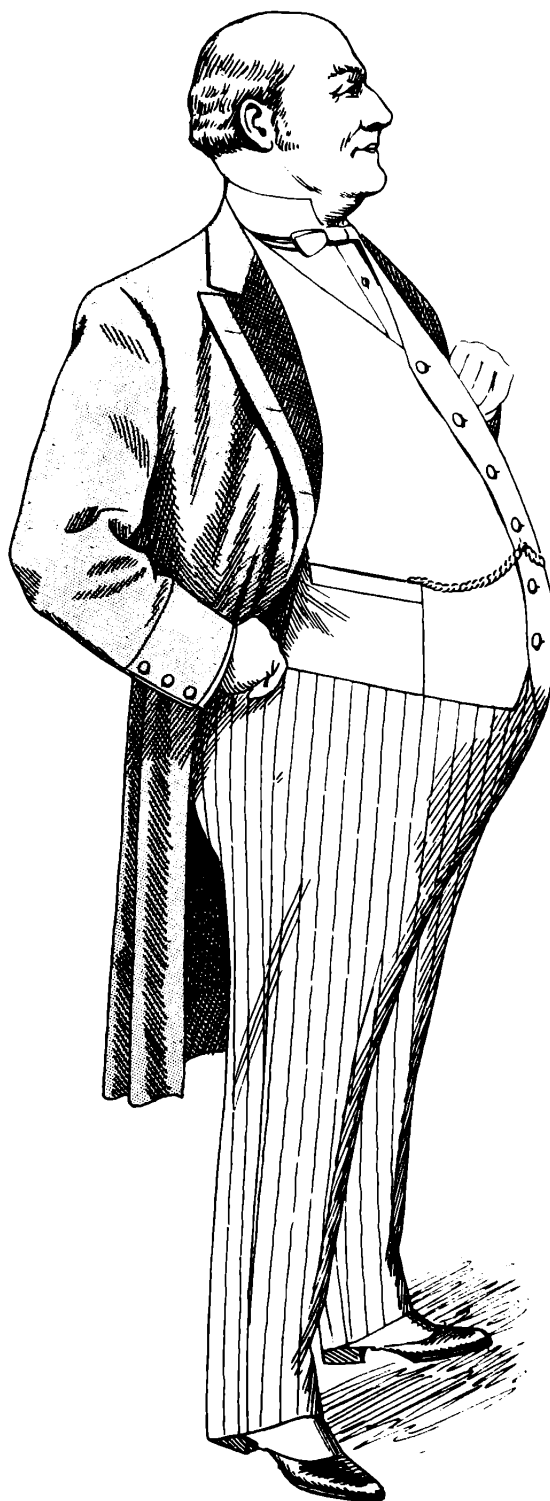
CORPULENTEHERREN JAQUETT.

THE CORPULENT FIGURE.

A CORPULENT man may be defined as one whose waist measure exceeds his breast measure. There is no type of abnormality more frequently encountered by the cutter than that known as the corpulent one, and it is probably needless to remark that the inexperienced cutter finds it one that severely taxes his resources. Hence it follows that no textbook on garment cutting would be complete without its inclusion as a subject for intelligent consideration. In this consideration, first attention is demanded by the natural development of such a form, for a man of corpulent dimensions does not increase from the normal proportions in a uniform sectional ratio. He does not increase in size all round, as a tree grows. All experienced tailors know that in such cases—although the back sections are considerably enlarged—the greater development is in a forward direction, at both chest and abdomen. As a result, the cutter's experience demonstrates that any coat cut for a corpulent figure by proportions of the breast measure would invariably prove too large at the back, and too small at the front of the chest. The depth of scye at back and front sections would also be excessive, causing the garment cut on such a principle to work up too high around the neck at both sides and back.

To obviate these defects, no plan of cutting more certain in its results than that based upon shoulder measurement has ever been submitted to the trade. The "Width Shoulder Measure," as used in the "International System," directly decides the amount of material required in the corresponding sections of the garment. It fixes the correct distance from back to front of scye, and, in conjunction with the breast measure, arranges the correct width of breast. It also, in conjunction with the "Depth Shoulder Measure," locates the precise depth of scye for the figure.

The manner in which these changes are effected will be at once apparent to the "International" student. The measurements given on the next page are the actual dimensions of a figure selected as typical. It will be seen that the "scale," as obtained



THE CORPULENT FIGURE.

Drawn from Life.

Measures: 18, 19½, 40, 8½, 21½, 32.

Breast 24	} Width shoulder measure, 33.
Waist 27	
Seat 24½	

from the "Width Shoulder Measure," provides a divisor *less* than the breast measure would supply. As a consequence, all the sectional divisions of the back—from the closing seam to scye front—are decreased, while the correct width of breast is arranged by the application of the actual breast measurements.

The "Depth Shoulder Measure," as will be observed, is found to be "no excess," or equal in quantity with the "Width Shoulder Measure." This being so, the working of the system ensures that the bottom of scye-line (O to Z on diagram) is not sunk below the point H. It may here be mentioned that, if shoulder measures are not available, the best plan to adopt is to select a "scale," in all sizes over 20 breast, that comes midway between that figure and the actual breast measure as taken, thus: Size 20; actual breast, 24; scale 22, &c.

In the waist sections, if the increase of size for corpulent men were equally divided at back and front of any central location, the fit would be defective. The ratio of increase that anatomists agree to be the most precise, and that tailors in general find to be the most satisfactory in practice, is one-third at the side and two-thirds at the front. It is true that in the "International System" the two-thirds proportion is not applied as such, but those who investigate the working of the waist divisions will soon realize that the advancement of one-half of the actual waist measure (which includes the disproportion) beyond the side-line (S to SS on diagram), plus one-sixth of the disproportion, is equal to the required two-thirds of the excess. For one-half of any given quantity, plus one-sixth, is equal to two-thirds of the same amount. The addition of the one-sixth at front of waist need not be made until the half-waist measure is equal to the half-breast measure; in other words, not until the figure is a corpulent one.

The sketch of a corpulent man given on this page will prove, like the many other drawings of disproportions, a valuable aid in equipping the student of form for his duties as a cutter.

THE CORPULENT FIGURE.

Measurements: Natural waist length, 18, 19½, 40, 8½, 21½, 32 inches.

Breast, 24 { Width shoulder measure, 33, ⅔ = 22 inches scale.
Waist, 27 { Depth shoulder measure, 33 = no excess.
Seat, 24½

Most of the system points in this draft are produced by divisions of the "scale."

CORPULENT FIGURE SYSTEM.

The degree of corpulence is calculated from the measurements, as follows: Normal waist is 3 inches less than breast. In this case: Breast 24 - 3 = 21, normal waist, Actual waist, as taken, 27. Normal, 21. The difference (6 inches) is the disproportion.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch; E from D, waist length, 18 inches.

F from E, 3/4 inch.

B from D, fashion length, 19½ inches.

Draw line D through F to "tack."

G from A, 1/6 scale less 1/2 inch (3 1/8).

H from A, 1/2 scale measure (11).

There being no difference between "width" and "depth" measures, the breast line is squared out from H towards Z.

K from I, 1/3 scale (7 1/3).

L from K, 1/3 scale plus 1 1/2 inch (8 3/4).

M is squared down from L.

Draw shoulder seam G—L. LL from L 1/4 inch.

N from L, 2 1/4 inches.

NN from N, 1/2 inch.

P is midway between O and M.

Q from F, 2 1/4 inches, curve side seam.

R from O, 2/3 scale (14 5/8).

S is squared down from R.

T from R is 1/2 inch always.

U from T, 1/12 scale (1 7/8).

Y from U, one half of T to U (7/8).

V from T, 1/6 scale (3 3/4).

C is squared up from V.

Draw front shoulder seam, C to L.

W from M, 1/12 scale (1 7/8).

X from C, same as back shoulder seam.

Curve scye and shoulder seams.

Z from O, the breast measure (24).

CC from C, 1/6 scale (3 3/4).

Curve neck C—CC. Cx from CC, 3/4 inch.

SS from S, half waist plus 3/4 inch (14 1/4).

Sx from SS, 1/6 waist disproportion (1 inch).

J from Z, 2 3/4 inches.

QQ from Q 1 inch always.

MM from M, 1/12 breast (2 inches).

TT from QQ 1/4 waist (6 3/8 inches).

FF, 1/2 inch below fashion length line.

Measure F to Q, and QQ to TT. This totals 8 7/8 inches; place this amount at Sx and measure out to EE, the waist measure plus 1 3/4 (28 3/4).

SSS is 1/12 waist plus 1/4 in. below line (2 5/8).

SKIRT.

2 from Sx, 1/6 seat measure (4 1/8). 3 is always 2 inches below QQ. Square 2, 3, 4, and make length to measure. 9 from 10, 3/4 inch. Front at 5, from 3, is 3/4 inch more than bottom curves of side, body and forepart. 5x from SSS always 3/4 inch. 7 from 5, same as 3—4. 6 from 5, 2 3/4 inches. 8 from 7 is 3 inches. Complete curves as diagram.

MÉTHODE POUR CORPULENTS.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures: Taille 45 1/2 cm. La mode, 49 1/2 cm. Poitrine, 68 cm. Ceinture, 75 cm. Bissin, 69 cm.

Largeur de l'épaule, 90 cm. Profondeur de l'emmanchure, 90 cm. 2/3 de la largeur d'épaule (90 cm.) donne l'échelle (60 cm.). Plus des pointes se trouvent par les divisions de l'échelle (60).

La qualité de corpulent est calculée des mesures suivantes: Ceinture normale est 8 c. moins que le poitrine. Dans ce cas poitrine 68—8 = 60, ceinture normale. Ceinture actuelle 75. Normale, 60. La différence (15) est la disproportion.

On dessine les lignes A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 45 1/2 cm.

B jusqu'à D, 49 1/2 cm.

F jusqu'à E 2 cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins 1 1/4 cm. (8 3/4 cm.)

H jusqu'à A, 1/2 échelle, 30 cm.

On élargit la ligne H jusqu'à J.

K jusqu'à I, 1/3 échelle, 20 cm.

L jusqu'à K, 1/3 échelle, 20 cm., plus 3 3/4 (23 3/4 cm.). LL jusqu'à L, 1 cm.

On élargit la ligne L jusqu'à M, ensuite on dessine la ligne d'épaule G jusqu'à L.

N jusqu'à L, 6 cm. NN—N, 1 1/4 cm.

P le centre de O et M.

Q jusqu'à F, 6 cm.

On courbe la couture de côté.

R jusqu'à 2/3 de la mesure d'échelle (40 cm.).

On élargit la ligne R jusqu'à S.

T jusqu'à R, 1 1/4 cm. toujours.

U jusqu'à T, 1/12 d'échelle (5 cm.).

Y jusqu'à U, 1/2 de T—U, 2 1/2 cm.

V jusqu'à T, 1/6 d'échelle (10 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M, 1/12 d'échelle (5 cm.).

X jusqu'à C, même comme la ligne d'épaule au dos.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O, de la mesure de poitrine 68 cm.

CC jusqu'à C, 1/6 échelle (10). Cx jusqu'à CC, 2 cm.

SS jusqu'à S, 1/2 de ceinture plus 2 cm. (39 1/2 cm.) en tout. Sx jusqu'à SS, 1/6 disproportion de la ceinture.

J jusqu'à Z, 7 cm.

QQ jusqu'à Q, 2 1/2 cm. toujours.

MM jusqu'à M 1/12 de poitrine.

TT jusqu'à QQ 1/4 de ceinture.

FF 1 1/4 en bas la ligne.

On mesure F jusqu'à Q et QQ à TT; on place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture, plus 4 1/2.

SSS sont 1/12 de ceinture plus 1 cm., en bas de la ligne.

LA JUPE.

Trace comme ordinaire.

FÜR CORPULENTE FIGUREN.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge 45 1/2 cm. Modenlänge, 49 1/2 cm. Halbe Oberweite, 68 cm. Halbe Unterweite, 75 cm. Halbes Gesässmass, 69 cm.

Schulterweite, 90 cm. Schultertiefe, 90 cm.

Zwei Drittel Schulterweite (60) giebt die "Skala."

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Sodann ist festzustellen um wieviel die wirkliche Unterweite von der normalen abweicht.

Von der Oberweite, 68, ist 8 cm. abzuziehen, welches 60, als die normale Unterweite ergibt. Das wirkliche Mass ist 75 cm. Vergleicht normale Unterweite (60), so findet eine Differenz resp. 15 cm. Abweichung.

Ziehe Linien A, B, und B, C.

D von A, 1 1/4 cm.

E von D, Tailllänge 45 1/2 cm.

B von D, 49 1/2 cm.

F von E, 2 cm.

Ziehe Linie D zu F.

G von A, 1/6 Skala (10 cm.) minus 1 1/4 (8 3/4).

H von A, halbe Skala (30).

Ziehe Linie H nach J.

L von K 1/3 Skala (20) plus 3 3/4 (23 3/4).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L. LL von L, 1 cm.

N von L, 6 cm. NN—N, 1 1/4 cm.

P ist in der Mitte zwischen O und M.

Q von F, 6 cm., kurve Seitenlinie.

R von O, 2/3 Skala (40).

S ist im Winkel gezogen von R.

T von R, 1 1/4 cm. immer.

U von T, 1/12 Skala (5).

Y von U, halbes Mass T—U (2 1/2).

V von T, 1/6 Skala (10).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, 1/12 Skala (5).

X von C gleich als die Schulternaht.

Kurve Armloch und Schulternaht.

Z von O die Oberweite (68).

Kurve Hals, C durch NN.

SS von S, halbes Unterweite plus 2 cm. (39 1/2).

J von Z, 7 cm.

QQ von Q, 2 1/2 cm.

MM von M, 1/12 Oberweite (5).

TT von QQ, 1/4 Unterweite (18 3/4).

FF ist 1 1/4 cm. unter der Linie.

Messe F zu Q, und QQ zu TT.

Setze dasselbe an zu SS, und messe zu EE Unterweite, plus 4 1/2 cm.

SSS ist 1/12 Unterweite plus 1 cm. unter Linie (4 1/2).

SCHOOS.

Gleich als normale.

THORNTON'S INTERNATIONAL SYSTEM.

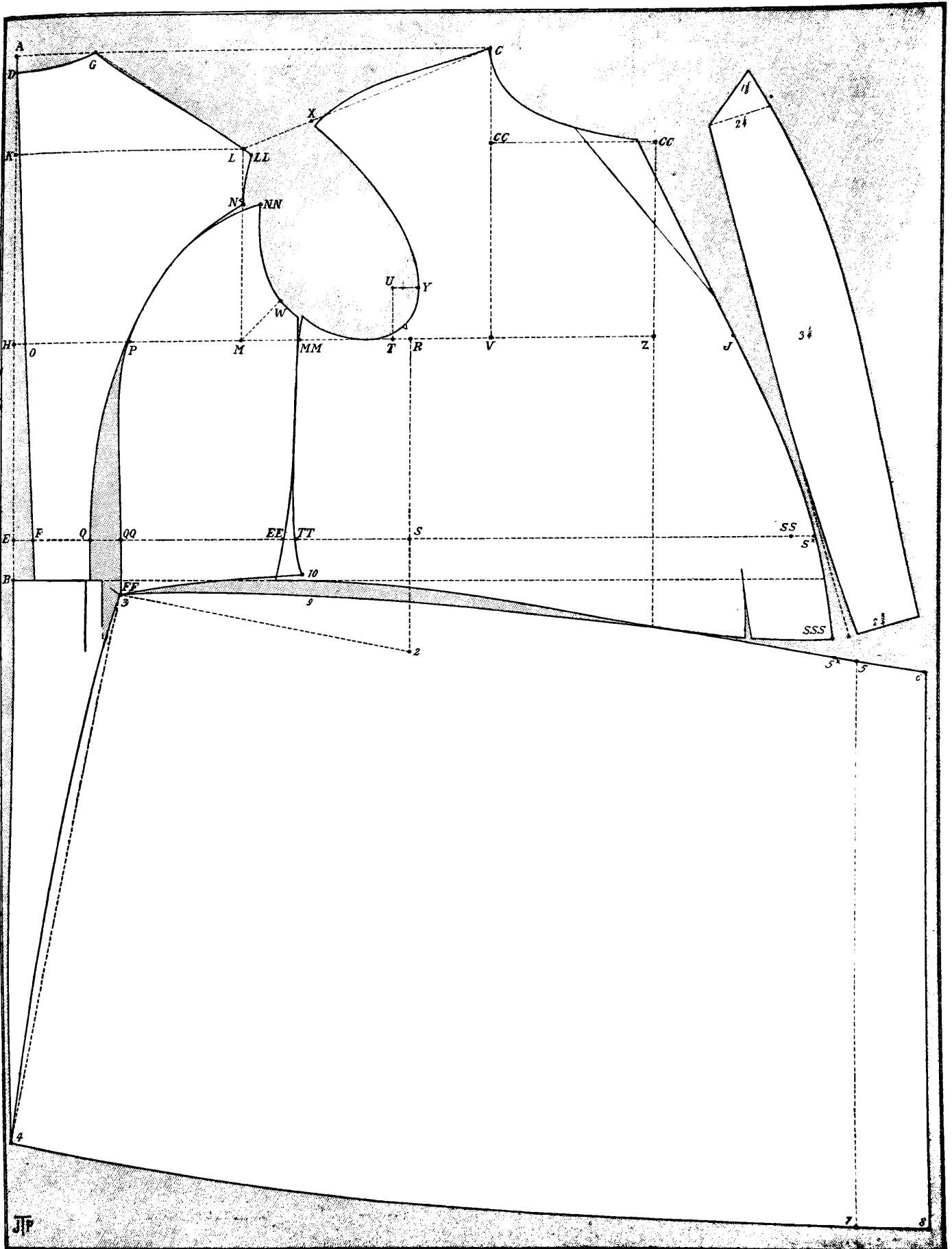


PLATE 70.—THE CORPULENT FIGURE.

FIGURE GROS.

CORPULENTE FIGUREN.

CORPULENT MEN'S OVERCOATS.

THE special requirements in the production of ordinary undercoats for corpulent figures have already been fully dealt with. But it is essential that the arrangements of overcoats for the same type of form should be minutely investigated, as there are certain well-pronounced defects seldom absent from such garments when produced by improperly-trained tailors. These defects in the fitting of shoulders, neck, &c., are the same as described in the letterpress appended to the Frock Coat diagram. But in the case of overcoats, and to a modified degree in the case of lounge coats, there is an additional defect that has caused many tailors the greatest trouble. This defect is the amount of surplus cloth that falls into vertical folds below the prominence of the stomach. These folds are very minutely illustrated by the drawing of the corpulent man's overcoat that appears on this page. The shading at the front of the skirts shows the deep and unsightly folds that form in the overcoat cut on the ordinary lines. Until about thirty-five years ago no tailor in the world had any better plan for dealing with this style of coat than the long familiar drawing in of the front edge by staytape, and the pressing back with the iron of the surplus thus created. When this plan of working was adopted, the cutter formed the curve of his front edge by a well-pronounced round over the abdomen. But this plan was quite inadequate for the production of good results. The drawing-in created puckering down the front edge, which needed a very hot and heavy iron to temporarily remove. That the first shower of rain restored the puckering to its original position at the front edges every tailor will know. The cure (palliative is a better word) was to have the coat pressed again. An overcoat cut in the defective way that the drawing on this page illustrates became as quickly out of shape as the bagging knees of narrow trousers. Our exquisites have now trousers-presses to keep their "bags" in shape, but our fathers had no abdomen presses for corpulent coats. Of course, they grumbled; but no tailor knew how to surmount the difficulty.

To the late Mr. Patrick Donlon, of the London Metropolitan Society, the trade is indebted for



CORPULENT MAN IN OVERCOAT.

Drawn from Life.

Measures: 18, 39, 8½, 21½, 31½.

Breast 23	}	Width shoulder measure, 31½.
Waist 26		
Seat 23½		

the plan of removing the surplus material below the abdomen of corpulent men's coats that is now adopted by every up-to-date tailor in the world. It entirely obviates all the old-time difficulties in the fitting of such garments, and will long perpetuate Mr. Donlon's fame as a sound practical tailor. He first exhibited the plan at a meeting of the Metropolitan Foremen Tailors' Society thirty-five years ago, and the writer, who was present on that occasion, will long remember the immediate recognition of its utility. The system-makers of the day were keen to embody the plan in their methods; indeed, some of them claimed originality for their adoption of the "wedge." But Mr. Donlon was a man occupying so commanding a position as an exponent of systematic cutting, that when the writer some years afterwards challenged the world of tailors to produce a draft, or any trade publication in which the arrangement appeared, or was described, prior to the year 1873, when Mr. Donlon publicly exhibited it, the invitation was not accepted by any system-maker or tailor in the world. In every system of cutting issued since that date, either in England, America, or the Continent of Europe, the "wedge" appears, while, it may be added, its origin is ignored. Mr. Donlon's "wedge" ran from the front edge to the tack (point 15). The writer first directed it to the bottom edge in a lecture before the City of London Society in the year 1879. To the student of cutting the plan may be described as in effect taking a good-sized V out from the front tack of the pocket to the bottom edge of the skirt (see points 15, 16 and 17 on the diagram). But this V is only marked on the paper pattern. As soon as it has been arranged the paper pattern is cut down from point 18 to 14, and 14 to 5, for the pocket opening. The paper pattern is then folded in the dotted lines 15, 16 and 17, until point 16 touches point 17. When this is done, the lines 18, 14 and 15 open out as shown on the small diagram. The pattern thus treated is laid on the cloth, which, when cut out, shows no seam at the front of skirt. When the seam 18 to 14 is sewn up, the round for stomach is at once produced.

THE CORPULENT MAN'S CHESTERFIELD.

MEASURES.

18, 40, 8 $\frac{1}{4}$, 21 $\frac{1}{2}$, 32.

Breast on Vest ...	23	Width, S.M. 31 $\frac{1}{2}$,	
Size Addition ...	1	9 $\frac{1}{8}$...	21
Size as cut ...	24	Size Addition ...	1
		Scale as used ...	22

Waist on Vest ...	25	Depth, S.M. 31 $\frac{1}{2}$	
Size Addition ...	1	=no excess.	
Size as cut ...	26		

Seat on Trousers	24	Note. — In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under coat.	
Size Addition ...	1		
Size as cut ...	25		

The degree of corpulence is calculated from the measurements, as follows: Normal waist is 3 inches less than breast, In this case: Breast 24 — 3 = 21, normal waist. Actual waist, as used, 26. Normal, 21. The difference (5 inches) is the 'disproportion'.

Instructions. Draw lines A B and A C.

D from A, 1 $\frac{1}{2}$ inch. E from D waist length, 18 inches.

B from D, fashion length, 40 inches. 2 from E, 9 inches. F from E, 1 inch.

O from H and 3—2, half F—E.

Curve line D to OF, and 3.

G from A, 1/6 scale less 1/2 inch (3 $\frac{1}{8}$).

H from A, 1/2 scale measure (11).

As there is no "Excess," the breast line is squared out from H towards Z.

In the absence of shoulder measures for corpulent figures, assume that no "Excess" exists.

K from H, 1/3 scale (7 $\frac{1}{3}$).

L from K, 1/3 scale plus 1 $\frac{1}{2}$ inches (8 $\frac{3}{4}$).

M is squared down from L.

L to N, 2 inches.

W from M, 1/12 scale (1 $\frac{7}{8}$). LL from L, 1/2 in.

R from O, 2/3 scale (14 $\frac{5}{8}$).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 $\frac{7}{8}$).

V from T, 1/6 scale (3 $\frac{3}{4}$). C is squared up from V. CC from C, 1/4 inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W. Q from F, 1/3 breast.

4 from 3, 1/3 seat measure (8 $\frac{1}{8}$).

Curve line, W, Q, and 4 to bottom.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U plus 1/4 (1 $\frac{1}{4}$).

Z from O the breast measure (24).

C to CCC, 1/6 scale.

SS from S half waist plus 1/4 inch (13 $\frac{1}{4}$).

Sx from SS, 1/6 waist disproportion (7/8).

I from Z, 2 $\frac{1}{2}$ inches.

Measure F to Q. Place this amount at Sx and measure out to TT, the waist measure plus 2 $\frac{1}{2}$ inches (28 $\frac{1}{2}$).

6 from 4, 1/12 seat measure (2 $\frac{1}{4}$).

Curve side seam as diagram. SSS from BB, 1/12 waist. JJ from J, 2 inches; 12 from SS, 2 inches; 13 from 5, 2 inches.

The "Donlon" Wedge. Square 14, 15, 16. From 15 to 16 is 9 inches. 17 from 16, 1/3 waist disproportion (1 $\frac{8}{4}$). Cut paper pattern in points 18, 14, 15, as described on previous page.

PARDESSUS, CORPULENTS.

45 $\frac{1}{2}$, 100, 22, 55, 82.

Poitrine, sur le gilet ...	65 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	68
Ceinture, sur le gilet ...	72 $\frac{1}{4}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	75
Bassin sur le pantalon ...	67 $\frac{1}{2}$
Agrandissement pour pardessus	2 $\frac{1}{2}$
Grandeur actuelle pour couper	70
Largeur de l'épaule ...	87
2/3 (57 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ donne l'échelle ...	60
Profondeur de l'emmanchure...	87
La quantité de corpulent est calculée des mesures suivantes: Ceinture normale est 8 c. moins que la poitrine. Dans ce cas poitrine 68—8=60, ceinture normale. Ceinture actuelle 75. Normale, 60. La différence (15) est la disproportion.	

On dessine les lignes, A, B, C.

D jusqu'à A, 1 $\frac{1}{4}$ cm.

E jusqu'à D taille, 45 $\frac{1}{2}$ cm.

B jusqu'à D taille à la mode, 100 cm. 2—E, 23 cm.

F jusqu'à E, 2 $\frac{1}{2}$ cm.

O—H, et 3—2, 1 $\frac{1}{2}$ cm.

On dessine la ligne, D jusqu'à O. F. 3.

G jusqu'à A, 1/6 échelle moins 1 $\frac{1}{4}$ cm. (8 $\frac{3}{8}$, c.m.).

H jusqu'à A, 1/2 échelle (30 cm.).

On equerre la ligne H jusqu'à Z.

K jusqu'à H, 1/3 échelle (20 cm.).

L jusqu'à K, 1/3 échelle (20 cm.), 3 $\frac{3}{4}$ (24 $\frac{3}{4}$, cm.). LL jusqu'à L, 1 $\frac{1}{4}$ cm.

On equerre la ligne L jusqu'à M.

N jusqu'à L, 5 cm.

W jusqu'à M 1/12 de échelle (5 cm.).

R jusqu'à O 2/3 de la mesure de échelle, 40 cm.

On equerre la ligne R jusqu'à S.

T jusqu'à R, 1 $\frac{1}{4}$ cm.

U jusqu'à T, 1/12 de échelle (5 cm.).

V jusqu'à T, 1/6 de échelle (10 cm.).

On dessine la ligne C jusqu'à V. C—CC, 1 cm.

Courber LL, N et W. Q jusqu'à F, 1/3 poitrine.

4 jusqu'à 3, 1/3 bassin (23 $\frac{1}{8}$).

Courber la ligne W, Q, et 4.

X jusqu'à CC même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1/2 de T—U, plus 1 cm. (3 $\frac{1}{2}$).

Z jusqu'à O de la mesure de poitrine, 68 cm.

C—CCC, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (38 $\frac{1}{2}$).

J jusqu'à Z, 6 cm.

On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6 cm. (81).

6 jusqu'à 4, 1/12 bassin.

JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.

SSS sont 1/12 de ceinture en bas de la ligne (3 $\frac{1}{2}$).

On dessine les lignes, 14, 15, 16, 17 jusqu'à 16, 1/3 la disproportion (5 cm.). Nous coupons le patron en papier et le plion en un petit forma.

UEBERZIEHER FÜR CORPULENTE

FIGUREN.

45 $\frac{1}{2}$, 100, 22, 55, 82.

Oberweite, auf der Weste ...	65 $\frac{1}{2}$
Ersetze für Ueberrock ...	2 $\frac{1}{2}$
	68
Unterweite, auf der Weste ...	72 $\frac{1}{2}$
Ersetze für Ueberrock ...	2 $\frac{1}{2}$
	75
Gesässmass, auf die Hosen ...	67 $\frac{1}{2}$
Ersetze für Ueberrock ...	2 $\frac{1}{2}$
	70
Schulterweite, über den Rock...	87
Zwei Drittel (57 $\frac{1}{2}$), plus 2 $\frac{1}{2}$ gibt	
Skala ...	60
Schulteriefe, über den Rock ...	87
Sodann ist festzustellen um wieviel die wirkliche Unterweite von der normalen abweicht. Von der Oberweite 68 ist 8 cm. abziehen. welches 60 ist, als die normale Unterweite erlaubt. Das wirkliche Mass ist 75 cm. Vergleicht normale Unterweite (60), so findet eine Differenz resp. 15 cm. Abweichung	
Ziehe Linien, A, B, und C.	
D von A, 1 $\frac{1}{4}$ cm.	
E von D, Tailllänge, 45 $\frac{1}{2}$ cm.	
B von D, Modenlänge, 100 cm. 2 von E	
23 cm.	
F von E, 2 $\frac{1}{2}$ cm.	
O von H, und 3—1, halbe F—E.	
Ziehe Linie D zu O, F, und 3.	
G von A, 1/6 Skala (10 cm.) minus 1 $\frac{1}{4}$ (8 $\frac{3}{4}$)	
H von A, halbes Skala (30).	
K von H 1/3 Skala (20).	
L von K 1/3 Skala (20) plus 3 $\frac{3}{4}$ (23 $\frac{3}{4}$).	
LL von L, 1 $\frac{1}{4}$ cm.	
M ist im Winkel gezogen von L.	
Ziehe Linie G zu LL.	
N von L, 5 cm.	
W von M, 1/12 Skala (5).	
R von O, 2/3 Skala (40).	
S ist im Winkel gezogen von R.	
T von R, 1 $\frac{1}{4}$ cm.	
U von T, 1/12 Skala (5).	
V von T, 1/6 Skala (10).	
C ist von V gezeichnet. CC von C, 1 cm.	
Kurve LL, N und W. Q von F, 1/3 Oberweite.	
4 von 3, 1/3 Gesässmass (23 $\frac{1}{8}$).	
Kurve die Linie, W, Q, und 4.	
X von CC dasselbe als die Schulternacht nach unten, minus 1 cm.	
Y von U, halbes Maass T—U, plus 1 cm. (3 $\frac{1}{2}$).	
Z von O, die Oberweite.	
C—CCC, 1/6 Skala.	
SS von S, halbes Unterweite, plus 1 cm (38 $\frac{1}{2}$).	
Sx von SS, 1/6 Abweichung (2 $\frac{1}{2}$)	
J von Z, 6 cm.	
Messe F zu Q.	
Setze dasselbe an zu SS, und messe zu TT die Unterweite plus 6 cm. (81).	
6 von 4, 1/12 Gesässmass.	
JJ von J, 5 cm. 12 von SS, 5 cm.	
SSS ist 1/12 Unterweite unten Linie (3 $\frac{1}{2}$).	
Ziehe Linien, 14, 15, und 16, 17 von 16, 1/3 Abweichung (5). Schneide Papier Muster und büge es wie angezeigt am kleinen Diagramm.	

THORNTON'S INTERNATIONAL SYSTEM.

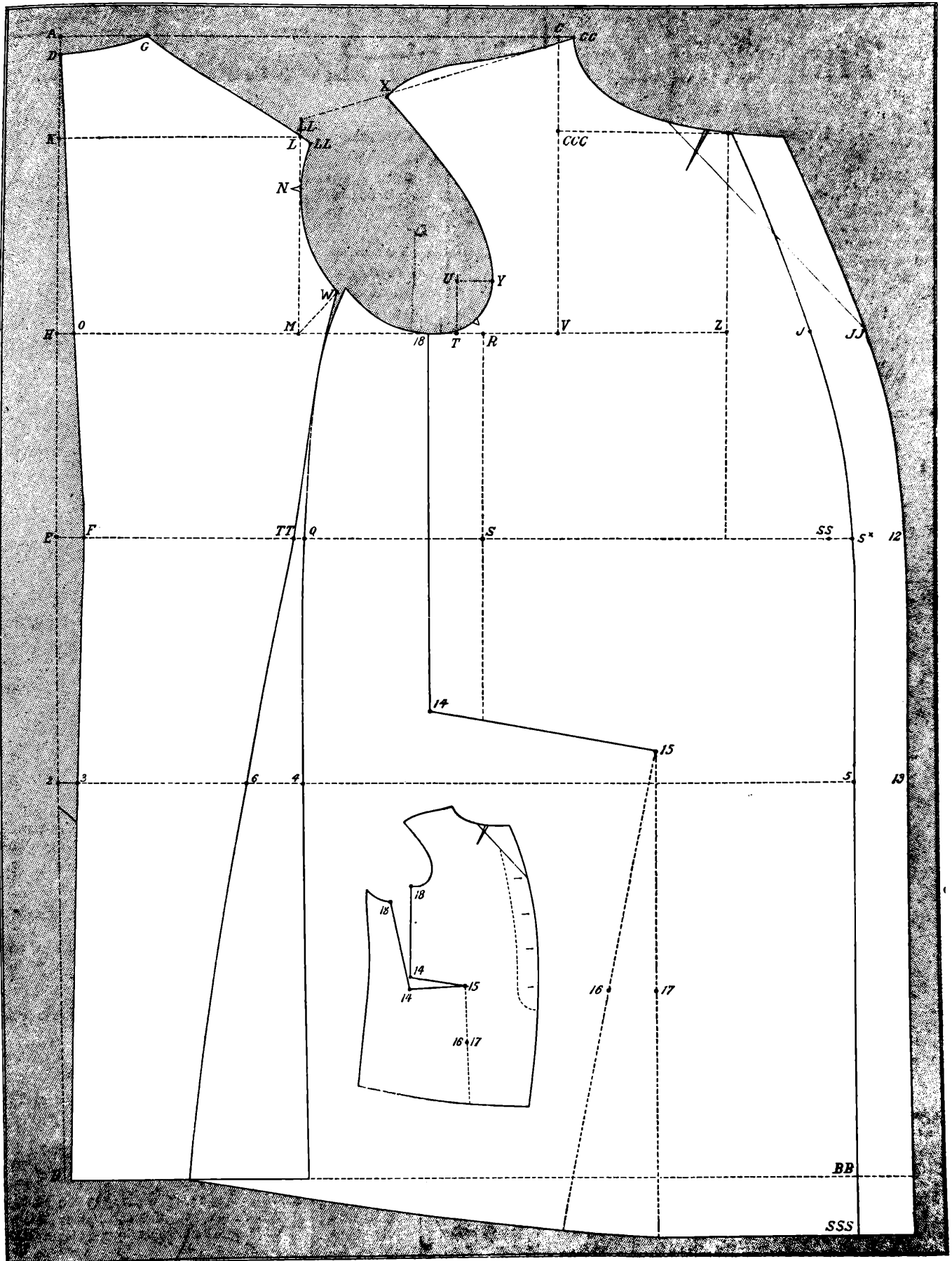


PLATE 71.—CORPULENT MAN'S OVERCOAT.

PARDESSUS POUR HOMME GROS.

ÜBERROCK FÜR CORPULENT FIGUR.

THE CORPULENT MAN'S LOUNGE COAT.

MEASURES.

18, 33, $8\frac{1}{4}$, $21\frac{1}{2}$, 32.

Breast, 24; Width, S.M. 33; $2/3$ gives scale 22; Depth, S.M. 33 = no excess; Waist, 26; Seat on Trousers, 25.

Note.—If no shoulder measures are available a scale may be obtained by taking the mean quantity between 20 and the actual breast measure—22 in this case.

The degree of corpulence is calculated from the measurements, as follows: Normal waist is 3 inches less than breast. In this case: Breast $24 - 3 = 21$, normal waist. Actual waist, as used, 26. Normal, 21. The difference (5 inches) is the disproportion.

Instructions.—Draw lines A B and A C.

D from A, $1\frac{1}{2}$ inch. E from D, waist length, 18 inches.

B from D, fashion length, 33 inches. 2 from E, 9 inches. F from E, 1 inch.

O from H and 3—2, half F—E.

Curve line D to O F, and 3.

G from A, $1/6$ scale less $1/2$ inch ($3\frac{1}{8}$).

H from A, $1/2$ scale measure (11).

As there is no "Excess," the breast line is squared out from H towards Z.

In the absence of shoulder measures for corpulent figures, assume that no "Excess" exists.

K from H, $1/3$ scale ($7\frac{1}{3}$).

L from K, $1/3$ scale, plus $1\frac{1}{2}$ inches ($8\frac{3}{4}$).

M is squared down from L.

L to N, 2 inches.

W from M, $1/12$ scale ($1\frac{7}{8}$). LL from L, $1/2$ inch.

R from O, $2/3$ scale ($14\frac{5}{8}$).

S is squared down from R.

T from R is $1/2$ inch. U from T, $1/12$ scale ($1\frac{7}{8}$).

V from T, $1/6$ scale ($3\frac{3}{4}$). C is squared up from V. CC from C, $1/4$ inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W. Q from F, $1/3$ breast.

4 from 3, $1/3$ seat measure ($8\frac{1}{3}$).

Curve line, W, Q, and 4 to bottom.

X from CC, $1/4$ inch less than back seam.

Y from U, one half of T—U, plus $1/4$ ($1\frac{1}{4}$).

Z from O, the breast measure (24).

C to CCC, $1/6$ scale.

SS from S, half waist, plus $1/4$ inch ($13\frac{1}{4}$).

Sx from SS, $1/6$ waist disproportion ($7/8$).

J from Z, $2\frac{1}{2}$ inches.

Measure F to Q. Place this amount at Sx and measure out to TT, the waist measure plus $2\frac{1}{2}$ inches ($28\frac{1}{2}$).

6 from 4, $1/12$ seat measure ($2\frac{1}{4}$).

Curve side seam as diagram. SSS from BB, $1/12$ waist.

JJ from J, 1 inch; 12 from Sx, 1 inch; 13 from 5, 1 inch.

The "Donlon" Wedge. Square 14, 15, 16. From 15 to 16 is 9 inches. 17 from 16, $1/3$ waist disproportion ($1\frac{2}{3}$).

Cut paper pattern in points 18, 14, 15, as diagram.

VESTON, POUR HOMME CORPULENT.

$45\frac{1}{2}$, 84, 22, 55, 82.

Poitrine, 68; Ceinture, 75; Bassin sur le pantalon, 70; Largeur de l'épaule, 90; $2/3$ donne l'échelle, 60; Profondeur de l'emmanchure, 90.

La quantité de corpulent est calculée des mesures suivantes: Ceinture normale est 8 c. moins que la poitrine. Dans ce cas poitrine $68 - 8 = 60$, ceinture normale. Ceinture actuelle, 75. Normale, 60. La différence (15) est la disproportion.

On dessine les lignes, A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, $45\frac{1}{2}$ cm.

B jusqu'à D taille à la mode, 84 cm. 2—E, 23 cm.

F jusqu'à E, $2\frac{1}{2}$ cm.

O—H, et 3—2, $1\frac{1}{2}$ cm.

On dessine la ligne, D jusqu'à O, F, 3.

G jusqu'à A, $1/6$ échelle moins $1\frac{1}{4}$ cm. ($8\frac{3}{4}$ cm.).

H jusqu'à A, $1/2$ échelle (30 cm.).

On equerre la ligne H jusqu'à Z.

K jusqu'à H, $1/3$ échelle (20 cm.).

L jusqu'à K, $1/3$ échelle (20 cm.), $3\frac{3}{4}$ ($24\frac{3}{4}$ cm.). LL jusqu'à L, $1\frac{1}{4}$ cm.

On equerre la ligne L jusqu'à M.

N jusqu'à L, 5 cm.

W jusqu'à M, $1/12$ d'échelle (5 cm.).

R jusqu'à O, $2/3$ de la mesure d'échelle, 40 cm.

On equerre la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $1/12$ d'échelle (5 cm.).

V jusqu'à T, $1/6$ d'échelle (10 cm.).

On dessine la ligne C jusqu'à V. C—CC, 1 cm.

Courber LL, N et W. Q jusqu'à F, $1/3$ poitrine.

4 jusqu'à 3, $1/3$ bassin ($23\frac{1}{3}$).

Courber la ligne W, Q, et 4.

X jusqu'à CC même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, $1/2$ de T—U, plus 1 cm. ($3\frac{1}{2}$).

Z jusqu'à O de la mesure de poitrine, 68 cm. C—CCC, $1/6$ échelle.

SS jusqu'à S, $1/2$ de ceinture, plus 1 cm. ($38\frac{1}{2}$).

J jusqu'à Z, 6 cm.

On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture, plus 6 cm. (81).

6 jusqu'à 4, $1/12$ bassin.

JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à Sx, $2\frac{1}{2}$ cm.

SSS sont $1/12$ de ceinture en bas de la ligne BB ($3\frac{1}{2}$).

On dessine les lignes, 14, 15, 16, 17 jusqu'à 16, $1/3$ la disproportion (5 cm.). Nous coupons le patron en papier comme dessin.

SACCO FÜR CORPULENTE FIGUREN.

$45\frac{1}{2}$, 84, 22, 55, 82.

Oberweite, 68; Unterweite, 75; Gesässmass, auf die Hosen, 70; Schulterweite, über den Rock, 90; Zwei Drittel gibt Skala, 60; Schultertiefe, über den Rock, 90.

Sodann ist festzustellen um wieviel die wirkliche Unterweite von der normalen abweicht. Von der Oberweite 68 ist 8 cm. abzuziehen, welches 60 ist, als die normale Unterweite erlaubt. Das wirkliche Mass ist 75 cm. Vergleicht normale Unterweite (60) so findet eine Differenz resp. 15 cm. Abweichung.

Ziehe Linien, A, B, und C.

D von A, $1\frac{1}{4}$ cm.

E von D, Tailllänge, $45\frac{1}{2}$ cm.

B von D, Modenlänge, 84 cm. 2 von E, 23 cm.

F von E, $2\frac{1}{2}$ cm.

O von H, und 3—1, halbe F—E.

Ziehe Linie D zu O, F und 3.

G von A, $1/6$ Skala (10 cm.), minus $1\frac{1}{4}$ ($8\frac{3}{4}$).

H von A, halbes Skala (30).

K von H, $1/3$ Skala (20).

L von K, $1/3$ Skala (20), plus $3\frac{3}{4}$ ($23\frac{3}{4}$).

LL von L, $1\frac{1}{4}$ cm.

M ist im Winkel gezogen von L.

Ziehe Linie G zu LL.

N von L, 5 cm.

W von M, $1/12$ Skala (5).

R von O, $2/3$ Skala (40).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $1/12$ Skala (5).

V von T, $1/6$ Skala (10).

C ist von V gezeichnet. CC von C, 1 cm.

Kurve LL, N und W. Q von F, $1/3$ Oberweite.

4 von 3, $1/3$ Gesässmass ($23\frac{1}{3}$).

Kurve die Linie, W, Q, und 4.

X von CC dasselbe als die Schulternaht nach unten, minus 1 cm.

Y von U, halbes Mass T—U, plus 1 cm. ($3\frac{1}{2}$).

Z von O, die Oberweite.

C—CCC, $1/6$ Skala.

SS von S, halbes Unterweite, plus 1 cm. ($38\frac{1}{2}$).

Sx von SS, $1/6$ Abweichung ($2\frac{1}{2}$).

J von Z, 6 cm.

Messe F zu Q.

Setz dasselbe an zu SS, und messe zu TT die Unterweite, plus 6 cm. (81).

6 von 4, $1/12$ Gesässmass.

JJ von J, $2\frac{1}{2}$ cm. 12 von Sx, $2\frac{1}{2}$ cm.

SSS ist $1/12$ Unterweite unten Linie BB ($3\frac{1}{2}$).

Ziehe Linien, 14, 15, und 16, 17 von 16, $1/3$ Abweichung (5). Schneide Papier Muster und büge es wie angezeigt am kleinen Diagramme.

THORNTON'S INTERNATIONAL SYSTEM.

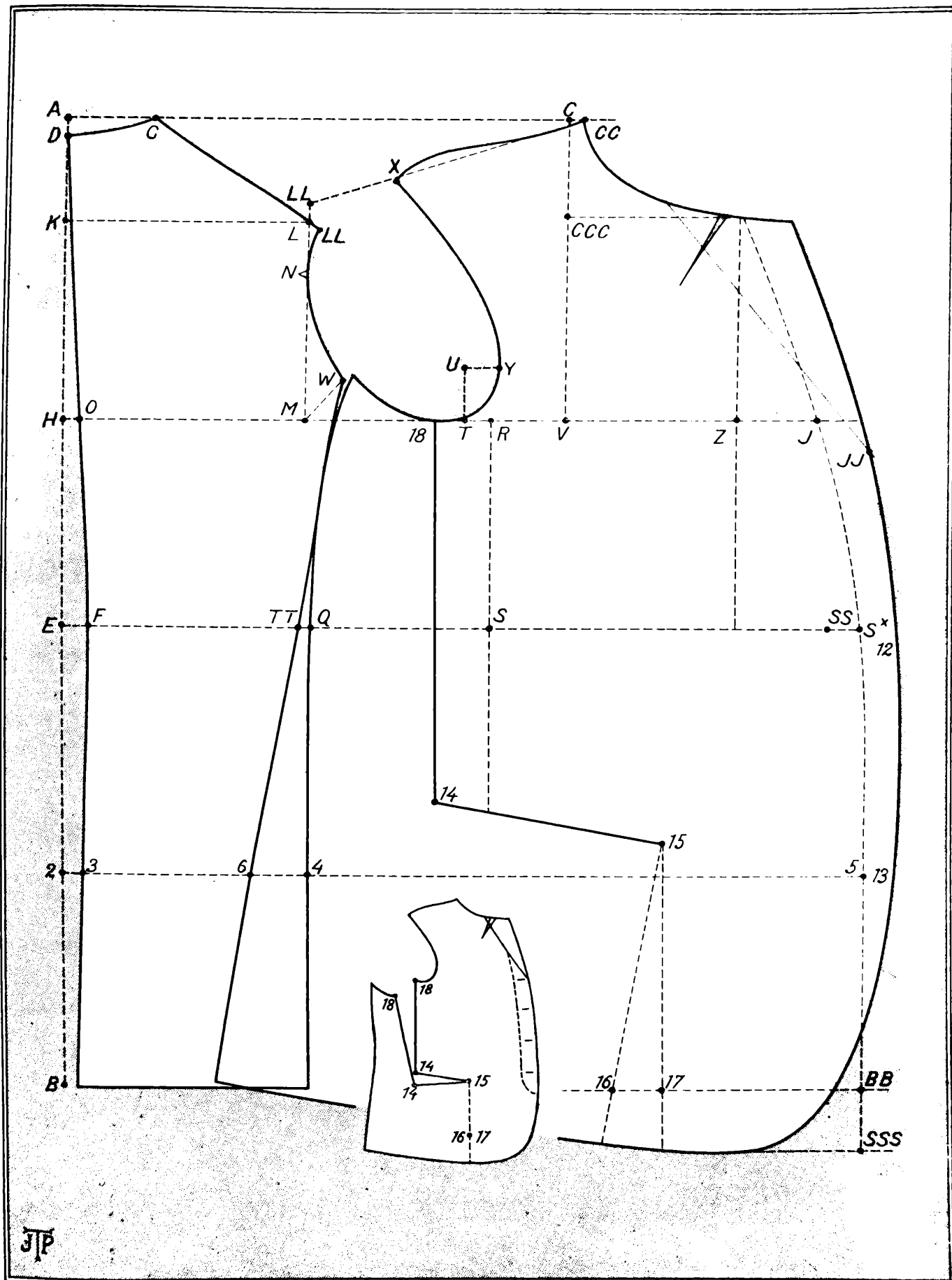


PLATE 72.—LOUNGE FOR CORPULENT MAN.

VESTON POUR HOMME, GROS.

SACCO FÜR CORPULENT FIGUR.

THE SMALL-WAISTED FIGURE.

CONSIDERABLE difficulty is at times encountered by the inexperienced cutter in providing for the requirements of figures whose waist measure is small in relation to the dimensions of the chest and seat. There are certain classes of trade where the majority of customers are of this type. There is, for instance, a firm near Savile Row that has the privilege of making most of the uniforms for the officers of the Brigade of Guards, and as anyone with an observant eye will have noticed, these men—at all events in the subordinate grades—are all young and very slim. As a matter of fact they *cultivate* small waists, and are as disturbed, when they find their dimensions increasing, as any popular actress would be under similar distressing conditions. It may here be remarked, with all due respect to the gallant defenders of our cherished privileges, and without any desire of disclosing official secrets that may be welcome to our foreign rivals in arms, that many of our smartest officers have long known the pleasure of wearing corsets! Their trouser-cutter states that to get satisfactory results he is compelled to always cut waist-bands and take V's about two inches deep out of the waist-line of the trousers, which in fact, when finished, very closely resemble the appearance of a lady's well-made riding trousers.

In cutting coats for all such figures it will be well at the outset to understand that practical experience demonstrates that it would be disastrous to make the reduction required at the front of the waist-line, as no matter how small a waist may really be, the front profile of the figure remains practically unaltered from the normal. The actual decrease occurs at the side sections of the body and not at the front. Consequent upon this anatomical fact it logically follows that the position of the deviation made in the garment outline should correspond with the location of the changes in the body. How, in the International System, these deviations are accurately provided for, the intelligent student who studies the instructions for drafting given on the following page will at once appreciate.

To illustrate the small-waisted



THE SMALL-WAISTED FIGURE.

Drawn from Life.

Measures: 16½, 18, 35, 7½, 20½, 31.

Breast 18	} Width shoulder measure, 27.
Waist 14	
Seat 19	

type the distinctive measurements selected stand as follows:—

BREAST, 36. WAIST, 28. SEAT, 38.

In explanation of the required changes in the outline of this garment (which the experienced eye will at once detect in the full page diagram accompanying these instructions), it may here be pointed out that the run of the front centre line (J, Sx, SS, on dia.) has been retained at the normal location. This has been arranged by the advancement of the point Sx from SS. From S, at side line, to point SS is the usual waist division, viz., one-half plus ¼ inch. Sx from SS is an *additional* one inch. This surplus amount is brought back by the V taken out from the bottom waist-line, in an upward direction towards the fullest part of the chest. The amount actually taken out at XX is only a half inch, but it must be remembered that the allowance required for the two seams will exhaust the remaining half of the surplus. When the V is sewn up, the distance from S to Sx will measure the usual one-half of waist measure plus a ¼ inch. (7½ in this case). The waist allowance at the side body seam is provided for in a way very similar to that introduced at the front. When the waist is being suppressed to agree with the measurement taken on the body, the distance from F to Q (2 inches) is first measured. When this amount is placed at QQ and the measure is continued to TT, the quantity is increased to 5½ inches. This 5½ inches, in accordance with the usual working of the system, is next placed at the point SS, and the measurement being continued outwards we get the mark EE at the waist measure plus 1¼ inches for seam allowances. To obviate the rather excessive suppression thus produced between the points TT and EE, a new point, Ex, is fixed at a half-inch outside the point EE, which reduces the suppression to a reasonable proportion. But as this addition increases the size of the waist, it must be neutralized by a "fish," which may be taken out at the point S in the direction shown on the diagram. A quarter of an inch is cut out at this "fish," but the two necessary seams increase it to a half inch, which agrees with the surplus allowance between the points EE and Ex.

SMALL-WAIST MORNING COAT.

:O:

Measures: $16\frac{1}{2}$, 18, 35, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 }
Waist, 14 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inches scale
Seat, 19 } Depth shoulder measure, 28 = 1 inch excess.

A small waist may be defined as one that does not amount to the breast measure less one sixth (15).

SMALL-WAIST COAT.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Fashion length, 18 inches.
Skirt length, 35 inches. Half breast, 18 inches.
Half waist, 14 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."
Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ inch, E from D, waist length, $16\frac{1}{2}$ inches.
B from D, fashion length, 18 inches. F from E, 1 inch.
Draw line D to F.
G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
Square line I towards Z.
K from I, $\frac{1}{3}$ scale (6).
L from Kx, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
M is squared down from L.
Draw shoulder seam G to LL.
N from L, 2 inches. LL from L, $\frac{1}{4}$ inch.
P from O, $\frac{1}{4}$ scale less $\frac{3}{4}$ inch ($3\frac{3}{4}$ inches).
Q from F, 2 inches, curve side seam.
EB is full skirt length from B (35).
R from O, $\frac{2}{3}$ scale (12).
S is squared down from R.
T from R is $\frac{1}{2}$ inch.
U from T $\frac{1}{12}$ scale ($1\frac{1}{2}$).
V from T, $\frac{1}{6}$ scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
X from C, same as G to LL on back.
Y from U, one half of T—U ($3\frac{1}{4}$).
Curve scye and shoulder seams.
Z from O the breast measure (18).
Curve neck C through CC.
CC from C, $\frac{1}{6}$ scale (3).
SS from S half waist plus $\frac{1}{4}$ inch ($7\frac{1}{4}$).
Sx from SS 1 inch.
J from Z, $2\frac{1}{2}$ inches.
Curve front line CC, J—Sx.
JJ and 12 are each 1 and $1\frac{1}{2}$ inch from J and Sx.
QQ from Q, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
MM from M, $\frac{1}{12}$ breast ($1\frac{1}{2}$).
TT from QQ, $\frac{1}{4}$ waist ($3\frac{1}{2}$).
FF, $\frac{1}{2}$ inch below line.
Measure F to Q, and QQ to TT. This totals $5\frac{1}{2}$ inches; place this amount at SS and measure out to EE, the waist measure plus $1\frac{1}{4}$ ($15\frac{1}{4}$). Ex from EE $\frac{1}{2}$ inch.
SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ inch below line.
Cut out a $\frac{1}{4}$ inch fish at S, and a $\frac{1}{2}$ inch V at XX.

SKIRT.

2 from S, $\frac{1}{6}$ seat measure ($3\frac{1}{4}$). Square 2, 3, 4, and make length to measure. 9 from 10, $\frac{1}{2}$ inch. Front (point 14) from FF is $\frac{3}{4}$ inch more than bottom curves of side body and forepart. 7 from 14, same as FF—4. 8 from 7 is $2\frac{1}{2}$ inches. Complete curves as diagram.

CEINTURE PETITE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $46\frac{3}{4}$ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.). Plus des pointes se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, $46\frac{3}{4}$ cm.
F jusqu'à E, $2\frac{1}{2}$ cm.
On dessine la ligne D jusqu'à F.
G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.
I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On équerre la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$ échelle, 16 cm.
L jusqu'à Kx, $\frac{1}{3}$ échelle (16 cm.), plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
On équerre la ligne L jusqu'à M; ensuite, on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm. LL—L, 1 cm.
P jusqu'à O, $\frac{1}{4}$ d'échelle moins 2 cm. (10 cm.).
Q jusqu'à F, 5 cm.
On courbe la couture de côté.
R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle, 32 cm.
On équerre la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M $\frac{1}{12}$ d'échelle (4 cm.).
X jusqu'à C même comme la ligne d'épaule au dos.
Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.; on courbe aussi le cou C par CC.
SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$) en tout.
Sx—SS, $2\frac{1}{2}$ cm. J jusqu'à Z, $6\frac{1}{4}$ cm.
On courbe la ligne ou devant, CC, J, Sx.
JJ et 12 sont chacun $2\frac{1}{2}$ cm. et $3\frac{3}{4}$ cm. jusqu'à J et SS.
QQ jusqu'à Q, $\frac{1}{12}$ de échelle (4 cm.).
MM jusqu'à M, $\frac{1}{12}$ de poitrine (4 cm.).
TT jusqu'à QQ, $\frac{1}{4}$ de ceinture ($10\frac{3}{4}$ cm.).
FF $1\frac{1}{4}$ en bas la ligne.
On mesure F jusqu'à Q et QQ à TT, 15 cm.
On place ensuite cette quantité à SS, et mesure jusqu'à EE, la mesure de la ceinture plus 3 ($24\frac{1}{2}$).
Ex jusqu'à EE, $1\frac{1}{4}$ cm.
SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne du devant.

LA JUPE.

2 jusqu'à S, $\frac{1}{6}$ de bassin ($8\frac{1}{2}$). On équerre les lignes 2, 3, 4, et on fait la longueur à mesure. 9 jusqu'à 10, $1\frac{1}{4}$ cm. 14 jusqu'à FF est plus de 2 cm. que la courbe du fond du petit côté, et du devant. 7 jusqu'à 14 même de FF—4. 8 jusqu'à 7— $6\frac{1}{4}$ cm.

SCHLANKE UNTERWEITE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 43 cm. Modenlänge, $46\frac{3}{4}$ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei drittel Schulterweite (72) giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillennlänge, 43 cm.
B von D, Modenlänge, $46\frac{3}{4}$ cm.
F von E, $2\frac{1}{2}$ cm.
Ziehe Linie D zu F.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbes Skala (24).
I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe. ($1\frac{1}{4}$ cm.)
K von I, $\frac{1}{3}$ Skala (16).
L von Kx, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L.
N von L, 5 cm.
P von O, $\frac{1}{4}$ Skala, minus 2 cm. (10).
Q von F, 5 cm., kurve Seitenlinie.
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von T, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, $\frac{1}{12}$ Skala (4).
X von C gleich als die Schulternaht.
Y von U, halbes Mass T—U (2).
Kurve Armloch und Schulternaht.
Z von O, das Brustmass (48).
Kurve Hals, C durch CC.
SS von S, halbes Taillennmass plus 1 cm ($22\frac{1}{2}$). Sx—SS, $2\frac{1}{2}$ cm.
J von Z, $6\frac{1}{4}$ cm.
Kurve Brustlinie, CC, J, SS.
JJ von J ist $2\frac{1}{2}$ cm. und 12 von Sx ist $3\frac{3}{4}$ cm.
QQ von Q, $\frac{1}{12}$ Skala (4).
MM von M, $\frac{1}{12}$ Oberweite (4).
TT von QQ, $\frac{1}{4}$ Unterweite ($10\frac{3}{4}$).
FF ist $1\frac{1}{4}$ cm. unter der Linie.
Messe F zu Q, und QQ zu TT.
Das Ganze macht 15 cm. Setze dasselbe an zu SS, und messe zu EE Unterweite, plus 3 cm. ($24\frac{1}{2}$).
SSS ist $\frac{1}{12}$ Unterweite plus 1 cm. unter Linie.

SCHOOSS.

2 von S, $\frac{1}{6}$ Gesässmass ($8\frac{1}{2}$). Ziehe im Winkel von 2 zu 3 und 4. 9 von 10, $1\frac{1}{4}$ cm. 14 von FF ist 2 cm. mehr als die untere Kurve von Seiten und Vorderteil. 7 von 14 ist dasselbe als FF—4. 8 von 7— $6\frac{1}{4}$ cm.

THORNTON'S INTERNATIONAL SYSTEM.

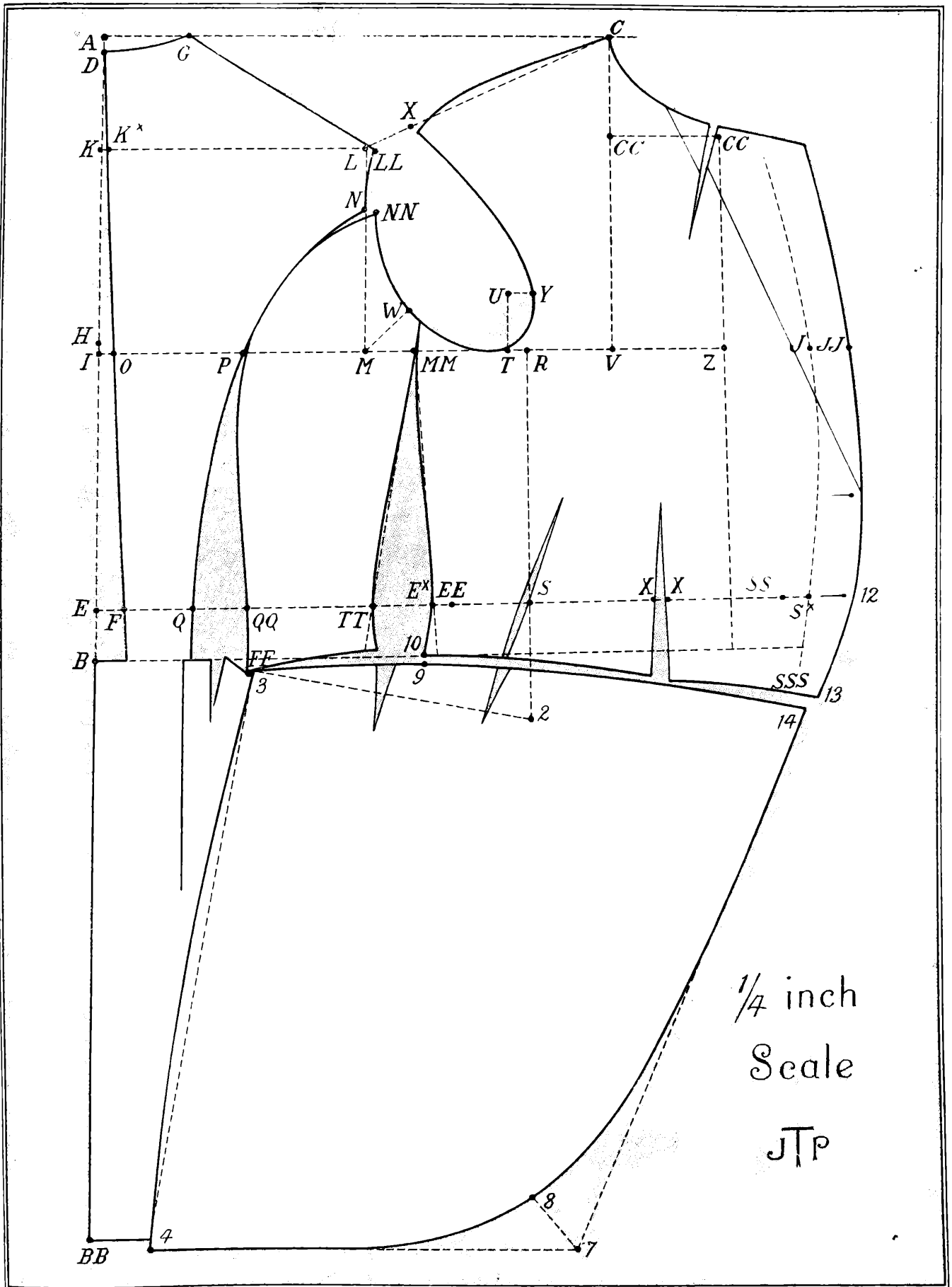


PLATE 73.—SMALL-WAIST COAT.

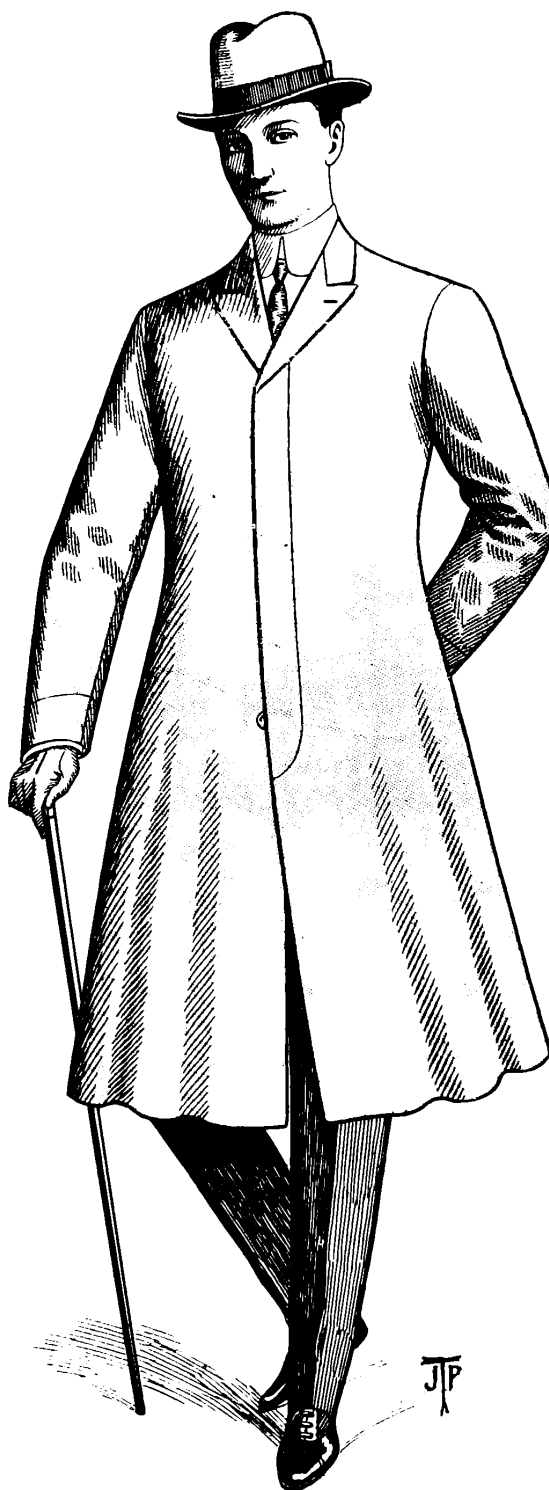
JAQUETTE, CEINTURE PETITE.

JAQUETT, SCHLANK UNTERWEITE.

PROMINENT HIPS.

THE diligent student of our trade literature will search in vain amongst the vast majority of published "systems" for any guidance in dealing with figures such as suggested by the drawing here given, although, as all really experienced cutters will admit, it is one that is very frequently encountered. Further, it is one which the majority of even experienced cutters find considerable difficulty in adequately providing for. This being the case, it is necessary in a work such as this, in which all bodily formations are comprehensively dealt with, that its characteristics and treatment should be included. The type of form here described as "prominent hips" is one frequently found in figures of spare build. Men whose chest and waist measurements are small in relation to their height, who lack the normal covering of flesh and muscle that round off the angles and projections of the bony framework, invariably appear to have unusually large hips, or *pelvic* bones. These project outwards, giving an appearance of abnormal width from side to side, while the figure from front to back appears flattened. If a tailor were called upon to cut a coat for a skeleton, he would at once realize the difficulty of providing for the abrupt projection of the pelvic bones.

With regard to the appearance of a coat cut on the normal lines when worn upon a figure such as above described, no clearer definition could be given than that supplied by the drawing introduced on this page. Its examination will disclose that the hip projection pulls the cloth away from the front edge, so that the lower button will not fasten properly, and, further, that the cloth thus removed from its proper position stands away or falls into vertical folds from the sides of the hips towards the bottom edges of the skirts. Altogether a most unsatisfactory result is apparent, and one, it may be here added—with all due regard to the susceptibilities of our ingenious shearsmen—that would "tie the hair" of the majority to improve. How the improvement can be effected in a fashion that must commend itself to the logical



PROMINENT HIPS.

Drawn from Life.

Measures: 16½, 38, 7½, 20½, 30½.

Breast 17	} Width shoulder measure, 25½.
Waist 15	
Seat 18	

acumen of the members of a profession celebrated for skill in the "striking of brights" is clearly described below.

In considering the treatment advisable when cutting coats for men with prominent hips, it may be mentioned that in the case of all garments cut with waist seams the process is a comparatively simple one. The side-body and waist seams of such coats are precisely located where changes may be locally effected. An allowance of extra "spring" at the bottom of the side-body seam, combined with the introduction of extra fulness at the waist seam of the skirt, will effect the changes required. In the case of all coats of the three-seamer variety, more ingenuity is demanded. The plan here suggested is, in effect, the same as though the loose material at the side of the coat were taken away by means of a V running from the bottom of the under-arm cut to the bottom edge of the skirt. (See the dotted lines running through points 15 and 16 from the bottom of the cut through the hip.) The extra ease over the hip is introduced locally at the side seam, as shown in the diagram, from Qx to 14, and from point 6 to 6x. This addition would form surplus material, were it not for the reduction made between points 15 and 16. When the pattern has been thus formed—in accordance with the instructions given on the next page—the cutter must proceed to cut out the under-arm seam from the bottom of scye curve as far as the opening of the pocket. The whole of the outline of the pattern having been cut out, the next operation is to fold the paper until point 16 and point 15 are exactly level. The paper thus folded must be pinned, or pasted, into position, and the immediate effect is the opening of the top of the under-arm cut, in the form suggested by the small outline drawing of the forepart. When the two seams of the under-arm cut are brought together by seaming up, the ease for the prominence of the hip is at once located in the precise position where it is required, and the coat will come forward at the front edge, so that no defect appears in the buttoning.

PROMINENT HIPS IN THREE-SEAMERS.

MEASURES.

16 1/2, 18, 38, 7 1/4, 20 1/4, 30 1/2.

Breast on Vest ...	17	Width, S.M. 25 1/4, 17
Size Addition ...	1	Size Addition ... 1
Size as cut ...	18	Scale as used ... 18
Waist on Vest ...	15	Depth, S.M. 26 1/2 = 1
Size Addition ...	1	inch excess.
Size as cut ...	16	Note. —In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under coat.
Seat on Trousers	18	
Size Addition ...	1	
Size as cut ...	19	

The extra allowance over the hip is here assumed to be 3/4 inch. The precise amount can only be practically decided by keen observation.

Instructions. Draw lines A B and A C.

D from A, 1/2 inch. E from D waist length, 16 1/2 inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. F from E, 1 inch.

O from I and 3—2, half F—E.

Curve line D to O, F, and 3.

G from A, 1/6 scale less 1/2 inch (2 1/2).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1/2 inch).

In the absence of shoulder measures make I from H 1/2 inch.

Square line I towards J. K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1 1/2 inches (7 1/2).

M is squared down from L.

L to N, 2 inches.

W from M, 1/12 scale (1 1/2). LL from L, 1/2 in.

Curve LL, N, and W. Q from F, 1/3 waist, plus 1/2 inch (5 7/8).

4 from 3, 1/3 seat measure, plus 1/2 inch (6 7/8).

Curve line, M, Q, and 4 to bottom.

R from O, 2/3 scale (12).

S is squared down from R.

T from R is 1/2 inch. U from T, 1/12 scale (1 1/2).

V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/4 inch.

Draw front shoulder seam, CC—LL.

X from CC, 1/4 inch less than back seam.

Y from U, one half of T—U plus 1/4 (1).

Curve scye and shoulder seams.

Z from O, the breast measure (18).

Curve neck CC through NN. C to NN, 1/6 scale.

SS from S half waist plus 1/4 inch (8 1/4).

J from Z, 2 1/4 inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus 2 1/2 inches (18 1/2).

Measure TT to Q, and take out from Q to QQ, one third of such amount (1/2 inch). The remaining two-thirds (1 inch) is divided equally from point P at under arm "fish." Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 3 1/2 inches (22 1/2). 9 from 8, is one-sixth of E—B.

5x from 6 is the 3/4 inch hip increase.

Qx from Q is 3 inches. 14 from Qx, 2/3 of hip increase (1 1/2 inch).

15 from 16, the hip increase (3/4 inch.) Cut under arm "fish," and fold paper pattern until points 15 and 16 meet. (See small diagram.)

SSS from BB, 1/12 waist. JJ from J, 2 inches; 12 from SS, 2 inches.

HOMME FORT DES CÔTES.

43, 46 1/4, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 1/2
Agrandissement pour pardessus	2 1/2
Grandeur actuelle pour couper	48
Ceinture, sur le gilet ...	40 1/2
Agrandissement pour pardessus	2 1/2
Grandeur actuelle pour couper	43
Bassin sur le pantalon ...	47 1/2
Agrandissement pour pardessus	2 1/2
Grandeur actuelle pour couper	50
Largeur de l'épaule ...	68 1/2
2/3 (45 1/2) plus 2 1/2 donne l'échelle	48

Profondeur de l'emmanchure ... 71
Le surplus des côtés devrait être 2 cm., est trouver par observation.

On dessine les lignes A, B, C.

D jusqu'à A, 1 1/4 cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm. 2—E, 23 cm.

F jusqu'à E, 2 1/2 cm.

O—I, et 3—2, 1 1/2 cm.

On dessine la ligne D jusqu'à O, F.

G jusqu'à A, 1/6 échelle moins 1 1/4 cm. (6 3/4 cm.). GG jusqu'à G, 1 cm.

H jusqu'à A, 1/2 échelle (24 cm.).

I jusqu'à H est une demie différence entre la largeur et la profondeur (1 1/4 cm.).

On équivarrit la ligne I jusqu'à J.

K jusqu'à H, 1/3 échelle (16 cm.).

L jusqu'à K, 1/3 échelle (16 cm.), plus 3 3/4 cm. (19 3/4). LL jusqu'à L, 1 1/4 cm.

On équivarrit la ligne L jusqu'à M.

N jusqu'à L, 5 cm.

W jusqu'à M 1/12 d'échelle (4 cm.).

On courbe la couture de côté.

Courbe LL, N et W. Q jusqu'à F, 1/3 ceinture, plus 1 1/4 cm.

4 jusqu'à 3, 1/3 bassin, plus 1 1/4 cm.

Courbe la ligne M, Q, et 4.

R jusqu'à O 2/3 de la mesure d'échelle, 32 cm.

On équivarrit la ligne R jusqu'à S.

T jusqu'à K, 1 1/4 cm.

U jusqu'à T, 1/12 d'échelle (4 cm.).

V jusqu'à T, 1/6 d'échelle (8 cm.).

On dessine la ligne C jusqu'à V. C—CC, 1 cm.

Ensuite on dessine la ligne d'épaule CC jusqu'à LL.

X jusqu'à CC même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1/2 de T—U, plus 1 cm.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.

6x jusqu'à 6 est 2 cm. en plus sur les côtés. On courbe aussi le cou CC, par N, N. C—NN, 1/6 échelle.

SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 1/2 cm.) en tout.

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2 1/2 cm.

On courbe la ligne au devant, XX, J, SS, 5 et BB.

On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6 1/2 cm. (49).

Measure TT—Q, QQ jusqu'à Q, 1/3 TT—Q. 2/3 de la mesure TT—Q ligne P. Measure ligne 3—4 et 5—6, la mesure der bassin plus 9 1/2 cm. (59 1/2).

JJ jusqu'à J, 5 cm. 12 jusqu'à SS, 5 cm.

6x jusqu'à 6 est 2 cm. en plus sur les côtés.

Qx jusqu'à Q est 7 1/2 cm. 14 jusqu'à Qx est 2/3 du surplus des côtés.

15 jusqu'à 16 est le total du surplus des côtés. Couper une pince sous le bras et plier le patron jusqu'à ce que les No. 15 et 16 soient ensemble (voir dessin).

SSS sont 1/12 de ceinture en bas de la ligne 3 1/4. 9 jusqu'à 8, 1/6 de E—B.

HERVORAGENDE HÜFTE.

43, 46 1/4, 96, 19, 52, 79.

Oberweite, auf der Weste ...	45 1/2
Ersetze für Ueberrock ...	2 1/2
Unterweite, auf der Weste ...	40 1/2
Ersetze für Ueberrock ...	2 1/2
Gesässmaass, auf die Hosen ...	47 1/2
Ersetze für Ueberrock ...	2 1/2
Schulterweite, über den Rock ...	68 1/2
Zwei Drittel (45 1/2), plus 2 1/2 gibt Skala ...	48

Schultertiefe, über den Rock ... 71

Zwei Drittel Schulterweite (68 1/2), plus 2 1/2 cm., gibt die "Skala" (48).

Die Weite in der Seite sollte 2 cm. weiter sein; man findet es aus nach dem Urtheilen.

Ziehe Linien, A, B, und B, C.

D von A, 1 1/4 cm.

E von D, Taillänge, 43 cm.

B von D, Modenlänge, 96 cm. 2 von E, 23 cm.

F von E, 2 1/2 cm.

O von I, und 3—I, halbe F—E.

Ziehe Linie D zu O, F, und 3.

G von A, 1/6 Skala (8 cm.) minus 1 1/4 (6 3/4).

GC von G, 1 cm.

H von A, halbes Skala (24).

I von H, ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.). K von I, 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3 3/4 (19 3/4).

LL von L, 1 1/4 cm.

M ist im Winkel gezogen von L.

Ziehe Linie GG zu LL.

N von L, 5 cm.

W von M, 1/12 Skala (4).

Kurve LL, N und W. Q von F, 1/3 Unterweite, plus 1 1/4 cm.

4 von 3, 1/3 Gesässmaass, plus 1 1/4 cm.

Kurve die Linie, M, Q, und 4.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1 1/4 cm.

U von T, 1/12 Skala (4).

V von T, 1/6 Skala (8).

C ist von V gezeichnet. CC von C, 1 cm.

Ziehe Linie CC zu LL.

X von CC dasselbe als die Schulternaht nach unten, minus 1 cm.

Y von U, halbes Maass T—U (2), plus 1 cm. (3).

Kurve Armloch und Schulternaht.

Z von O das Brustmaass (48).

Kurve Hals CC, durch NN. C—NN, 1/6 Skala. SS von S, halbes Taillemaass, plus 1 cm. (19 1/2 cm.).

J von Z, 6 cm. NN zu XX ist 2 1/2 cm.

Kurve Brustlinie, XX, J, SS, 5 und BB.

Mess F zu Q.

Setze dasselbe an zu SS, und messe zu TT halbe Taillemaass, plus 6 cm. (49).

Mess TT—Q. QQ von Q ist 1/3 TT—Q. 2/3 misst von TT zu Q, ist herausgenommen bei P. Mess Linie 3—4 und 5—6, das

Gesässmaass plus 9 1/2 cm. (59 1/2).

JJ von J, 5 cm. 12 von SS, 5 cm.

6x von 6 ist 2 cm. weiter über die Hüften.

Qx von Q, 7 1/2 cm. 14 von Qx, 2/3 die Weite in der Seite.

15 von 16, total die in der Seite (2 cm.).

Einen Einschnitt unter den Arm und den Schnitt Zusammenlegen bis das No. 15—16

sind zusammen (Seche die Zeichnung).

SSS ist 1/12 Taillemaass unten Linie (3 1/4). 6 von 8 ist 1/6 E—B.

THORNTON'S INTERNATIONAL SYSTEM.

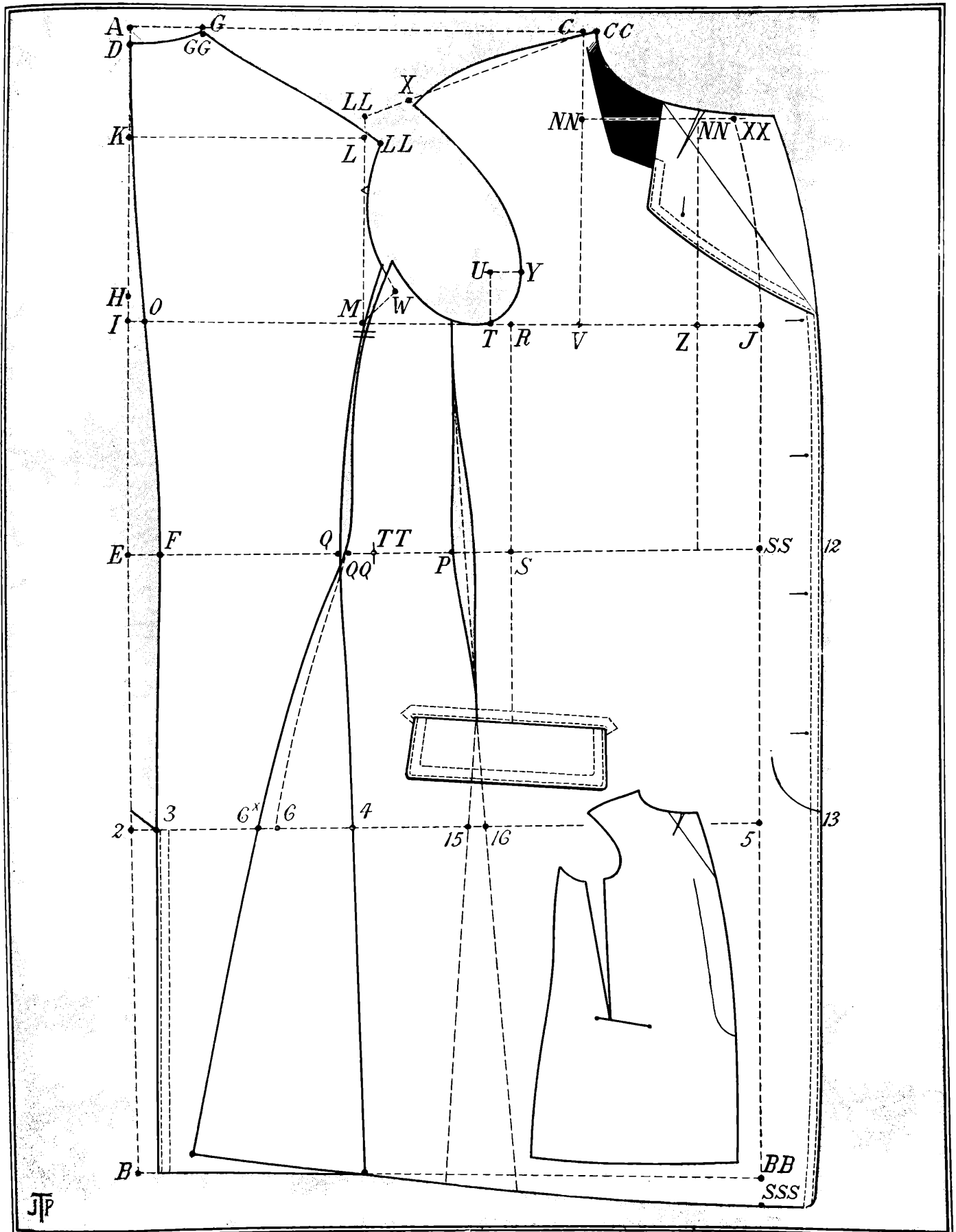


PLATE 74.—CHESTERFIELD FOR PROMINENT HIPS.

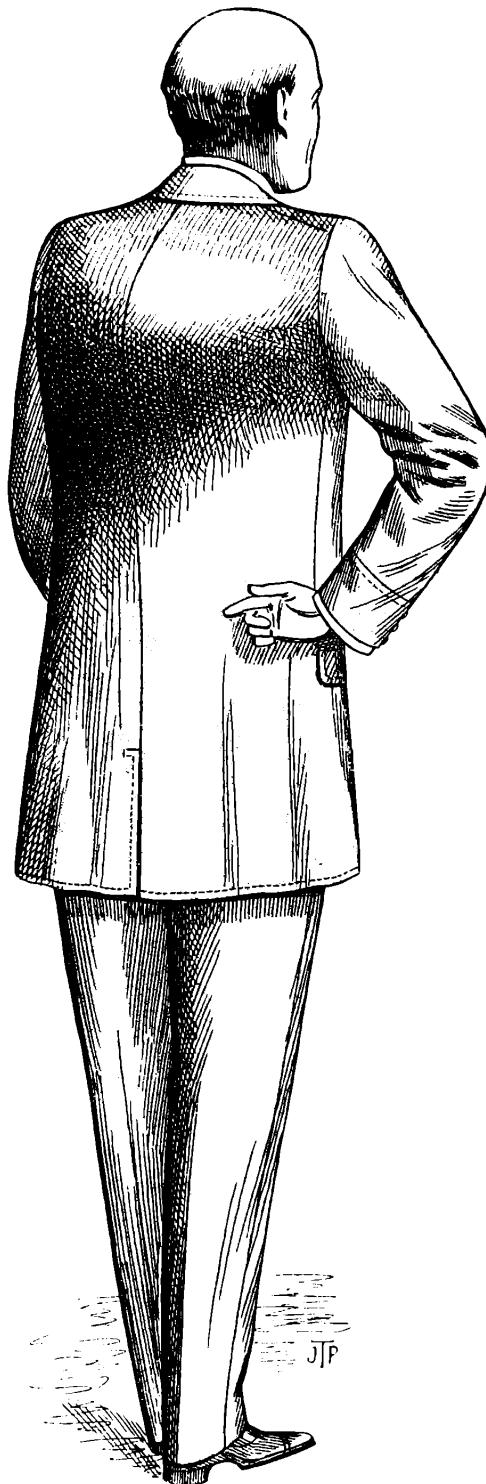
PARDESSUS, HANCHES SAILLANTES.

ÜBERROCK FÜR DIE AUSSTEHENDE HÜFTEN.

THE HUNCHBACK FIGURE.

THE deviations from the normal figure in the form here selected for consideration are so extreme that no work on garment cutting—ancient or modern—has contained any systematic plan designed to adequately provide for them. It has been generally assumed that the problem of fitting such a figure by system was quite outside the resources of the most ingenious tailor. As a consequence the only available instructions on the subject are confined to recommendations for the taking of a few “check” measurements for use in conjunction with that most wonderful of wonderful things, the cutter’s “judgment.” In this essay, however, the writer has laid down a basis of working which he trusts will enable his pupils to undertake the fitting of hunchback figures with the confidence and security that a logically conceived plan of working can alone impart. In arranging this plan of working the first definite decision arrived at was that the breast measure as a basis of working would be useless, as it included in its dimensions a section of the “hump,” which was a purely local protuberance. The width shoulder measure, taken in the ordinary way, would for the same reason prove unreliable in locating accurately the fitting points of the coat. Both the breast and ordinary width shoulder measurements being thus ignored, the writer, some twenty years ago, entered upon a series of what proved to be very interesting experiments, with the object of discovering a measure which would, in the cases of hunchbacks work as systematically as either breast or shoulder measurements in their application to normal figures.

This problem was solved by the taking of a measure illustrated by the small figure drawing on the plate of diagrams showing the hunchback coat. It started from a point on the centre of the breast, about level with the forearm pitch of sleeve. From this location it was carried over the shoulder and around the back pitch, and continued under the arm, back to the starting point. The tape, carried in this direction, entirely escapes the



THE HUNCHBACK FIGURE.

Drawn from Life.

Measures : $17\frac{1}{2}$, 31, 8, 21, $31\frac{1}{2}$.

Breast $19\frac{1}{2}$	} Reversed shoulder, $30 - 3 = 27$.
Waist 16	
Seat 19	

curvature forming the hump, and thus is available for use as a basis of working. Taking the measurements of the man selected for our model, this measure, which may be defined as the “Reversed width shoulder measure” was found to be 30 inches. And when after much experiment on a large number of figures it was decided to deduct 3 inches from it (which brought it down to 27 inches) it was found that two-thirds of the reduced amount (18 inches) gave the size that the man would have been if free from the malformation of the back. The student can practically test this interesting fact by measuring normal figures and carrying out the same calculations. It may be here mentioned that the deduction above suggested is based upon the assumption that the reversed width shoulder measure has been taken *over the coat*, for, like all shoulder measurements taken over the vest, it would be impossible to take it accurately enough to ensure a correct scale of working. The measure should be taken with a narrow tape.

When taking the ordinary breast measure on the hunchbacked figure the extent of the disproportion will be embodied in it, and by using the inflated breast measure in conjunction with the scale obtained from the reversed shoulder measure, in accordance with the plan of working given in the “International System,” it will be found that all the required chances of outline will be introduced immediately at the positions that demand variation.

These changes may be classified as follows:—

(a) The back shoulder *width* is increased to accord with the formation of the figure.

[The working of the system in the book sections insures this.]

(b) The *length* of back over the hunch must be increased in proportion to the extent of the malformation.

[This length is secured by the division introduced from point B to H at the square line of the back centre in conjunction with the sloping line running from O_x to point A, at top of back.]

(c) The suppression at the top of side seam from W to W_x needs a slight increase.

THE HUNCHBACK FIGURE.

LOUNGE COAT DRAFT.

MEASUREMENTS.

Natural waist length, $17\frac{1}{2}$. Full length, 31. Across back, 8. Elbow, 21. Sleeve-hand, $31\frac{1}{2}$.

Breast, $19\frac{1}{2}$ } Reversed width shoulder measure, 30, less 3 inches = 27. Two-thirds gives scale = 18 inches.
Waist, 16 }
Seat, 19 } Depth shoulder measure, 27, which shows *no excess* over reversed measure, as above reduced.

LOUNGE FOR HUNCHBACK.

Measures as above.

Square lines AA, E, B, Z.

O from B, $\frac{1}{2}$ inch.

Z from O, the scale (18 inches).

OO from Z, the breast measure ($19\frac{1}{2}$).

H from B, same as B to OO.

Ox from H same as OO to B.

R from O, $\frac{2}{3}$ of scale (12).

MM from R, $\frac{1}{6}$ of scale (3).

Square MM, Ox, and A.

A from Ox, half scale (9).

[If there be any excess of depth shoulder measure over the reduced reversed width measure—27 inches in this case— $\frac{1}{2}$ inch excess must be added above point A.]

D from A, or top of back line, $\frac{1}{4}$ inch.

E from D, the natural waist length ($17\frac{1}{2}$).

2 below E, is always 9 inches.

Square Ox, A, and G, points.

G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).

K from Ox, $\frac{1}{3}$ scale (6).

Square Ox, Kx, and L points.

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ ($7\frac{1}{2}$).

Square K, L, and M points.

LL outside point L, $\frac{1}{4}$ inch.

N from L is $1\frac{3}{4}$ inch.

W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

F from E, is $1\frac{1}{2}$ inch.

Ax from AA, is also $1\frac{1}{2}$ inch.

TT from F, $\frac{1}{3}$ breast plus $\frac{1}{2}$ inch ($6\frac{1}{2}$).

T from R is $1\frac{1}{2}$ inch always.

U, upwards from T, is $\frac{1}{12}$ scale ($1\frac{1}{2}$).

Y outwards from U, is the half of T to U.

V from T is $\frac{1}{6}$ scale (3).

C upwards from V, $\frac{1}{2}$ scale less $\frac{1}{4}$ inch ($8\frac{3}{4}$).

[If any "excess" of "depth" over reversed width measure, as above reduced, one half of such "excess" must be added above point C.]

CC from C, $\frac{1}{4}$ inch.

X from CC, same distance as G to LL.

CCC below C, is $\frac{1}{6}$ scale (3).

J from Z, $2\frac{1}{4}$ inches for seams and ease.

SS from S, same distance as R to J.

[In stout waists S to SS is half waist measure plus $\frac{1}{4}$ inch.]

JJ from J is 1 inch for buttoning.

12 from SS is also 1 inch overlap.

SSS from Sx, $\frac{1}{12}$ of waist measure.

Tx from TT, is $\frac{1}{4}$ inch.

Wx from W shows $\frac{1}{2}$ inch reduction.

6 from 4 is $\frac{1}{12}$ real measure plus $\frac{1}{4}$ inch (2).

Curve line WW, Tx, and 6.

4 from 3 is $\frac{1}{2}$ inch more than F to TT.

FIGURE BOSSU.

Mesures : Taille, $44\frac{1}{2}$ cm. La mode, 79 cm.

Poitrine, 52. Ceinture, 43. Bassin, 50 cm.

Largeur de l'épaule (Renversé), 80 cm., moins $7\frac{1}{2}$ = $72\frac{1}{2}$. $\frac{2}{3}$ de la largeur de l'épaule ($72\frac{1}{2}$) donne l'échelle (48). Profondeur de l'emmanchure ($72\frac{1}{2}$).

Plus des pointes se trouvent par les divisions de l'échelle (48).

* * * * *

On dessine les lignes AA, E, B, Z.

O jusqu'à B, $1\frac{1}{4}$ cm.

Z jusqu'à O, la mesure d'échelle (48).

OO jusqu'à Z, la mesure de poitrine (52).

H jusqu'à B, même comme B—OO.

Ox jusqu'à H, même comme OO—B.

R jusqu'à O, $\frac{2}{3}$ d'échelle (32).

MM jusqu'à R, $\frac{1}{6}$ d'échelle (8).

On equarrit la ligne MM, Ox, et A.

A jusqu'à Ox, $\frac{1}{2}$ l'échelle (24).

D jusqu'à A, 1 cm.

E jusqu'à D, taille, $44\frac{1}{2}$ cm.

2 jusqu'à E, 24 cm. toujours.

On equarrit Ox, A, et G.

G jusqu'à A, $\frac{1}{6}$ l'échelle, moins 1 cm (7).

K jusqu'à Ox, $\frac{1}{3}$ l'échelle (16).

On equarrit Ox, Kx, et L.

L jusqu'à K, $\frac{1}{3}$ l'échelle, plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

On equarrit K, L, et M.

LL jusqu'à L, 1 cm.

N jusqu'à L, 4 cm.

W jusqu'à M, $\frac{1}{12}$ l'échelle (4).

F jusqu'à E, $1\frac{1}{4}$ cm.

Ax jusqu'à AA, $1\frac{1}{4}$ cm.

TT jusqu'à F, $\frac{1}{3}$ poitrine, plus 1 cm.

T jusqu'à R, $1\frac{1}{4}$ cm. toujours.

U jusqu'à T, $\frac{1}{12}$ l'échelle (4).

V jusqu'à U = $\frac{1}{2}$ T—U.

V jusqu'à T, $\frac{1}{6}$ l'échelle (8).

C jusqu'à V, $\frac{1}{2}$ l'échelle moins 1 cm. (23).

CC jusqu'à C, 1 cm.

X jusqu'à CC même comme G—LL.

CCC jusqu'à C, $\frac{1}{6}$ l'échelle (8).

J jusqu'à Z, 6 cm.

SS jusqu'à S, même comme R—J.

JJ jusqu'à J, $2\frac{1}{2}$ cm.

12 jusqu'à SS, $2\frac{1}{2}$ cm.

SSS jusqu'à Sx, $\frac{1}{12}$ ceinture.

Tx jusqu'à TT, 1 cm.

Wx jusqu'à W, $1\frac{1}{4}$ cm.

6 jusqu'à 4, $\frac{1}{12}$ bassin plus 1 cm.

Trace ligne WW, Tx, et 6.

4 jusqu'à 3 même comme F—TT, + 1 cm.

BUCKELIGE FIGUREN.

Taillénlänge, $44\frac{1}{2}$ cm. Modenlänge, 79 cm.

Oberweite, 52 cm. Unterweite, 43 cm.

Gesässmass, 50 cm.

Schulterweite (Siehe kleine Fig), 80 minus $7\frac{1}{2}$ = $72\frac{1}{2}$.

Zwei drittel Schulterweite ($72\frac{1}{2}$) giebt die "Skala" (48).

Schultertiefte, $72\frac{1}{2}$ cm.

Die meisten Punkte werden gefunden durch Verteilung der Skala.

* * * * *

Ziehe Linien AA, F, B, und Z.

O von B, $1\frac{1}{4}$ cm.

Z von O, die Skala (48).

OO von Z die Oberweite.

H von B, gleich als B—OO.

Ox von H, gleich als OO—B.

R von O, $\frac{2}{3}$ Skala (32).

MM von R, $\frac{1}{6}$ Skala (8).

Ziehe Linien MM, Ox und A.

A von Ox, $\frac{1}{2}$ Skala (24).

D von A, 1 cm.

E von D, die Tallenlänge ($44\frac{1}{2}$).

2 von E, 24 cm.

Ziehe Linien Ox, A, und G.

G von A, $\frac{1}{6}$ Skala, minus 1 cm. (7).

K von Ox, $\frac{1}{3}$ Skala (16).

Ziehe Linien Ox, Kx, und L.

L von K, $\frac{1}{3}$ Skala, mehr $3\frac{3}{4}$ ($19\frac{3}{4}$).

Ziehe Linien K, L, und M.

LL von L, 1 cm.

N von L, 4 cm.

W von M, $\frac{1}{12}$ Skala (4).

F von E, $1\frac{1}{4}$ cm.

Ax von AA, $1\frac{1}{4}$ cm.

TT von F, $\frac{1}{3}$ Oberweite, mehr, 1 cm.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ Skala (4).

V von U, die halbe, T—U.

V von T, $\frac{1}{6}$ Skala (8).

C von V, $\frac{1}{2}$ Skala, minus 1 cm. (23)

CC von C, 1 cm.

X von CC, gleich als G—LL.

CCC von C, $\frac{1}{6}$ Skala (8).

J von Z, 6 cm.

SS von S, gleich als R—J.

JJ von J, $2\frac{1}{2}$ cm.

12 von SS, $2\frac{1}{2}$ cm.

SSS von Sx, $\frac{1}{12}$ Unterweite.

Tx von TT, 1 cm.

Wx von W, $1\frac{1}{4}$ cm.

6 von 4, Gesässmass mehr 1 cm.

Ziehe Linien WW, Tx, und 6.

4 von 3, gleich als F—TT, + 1 cm.

THORNTON'S INTERNATIONAL SYSTEM.

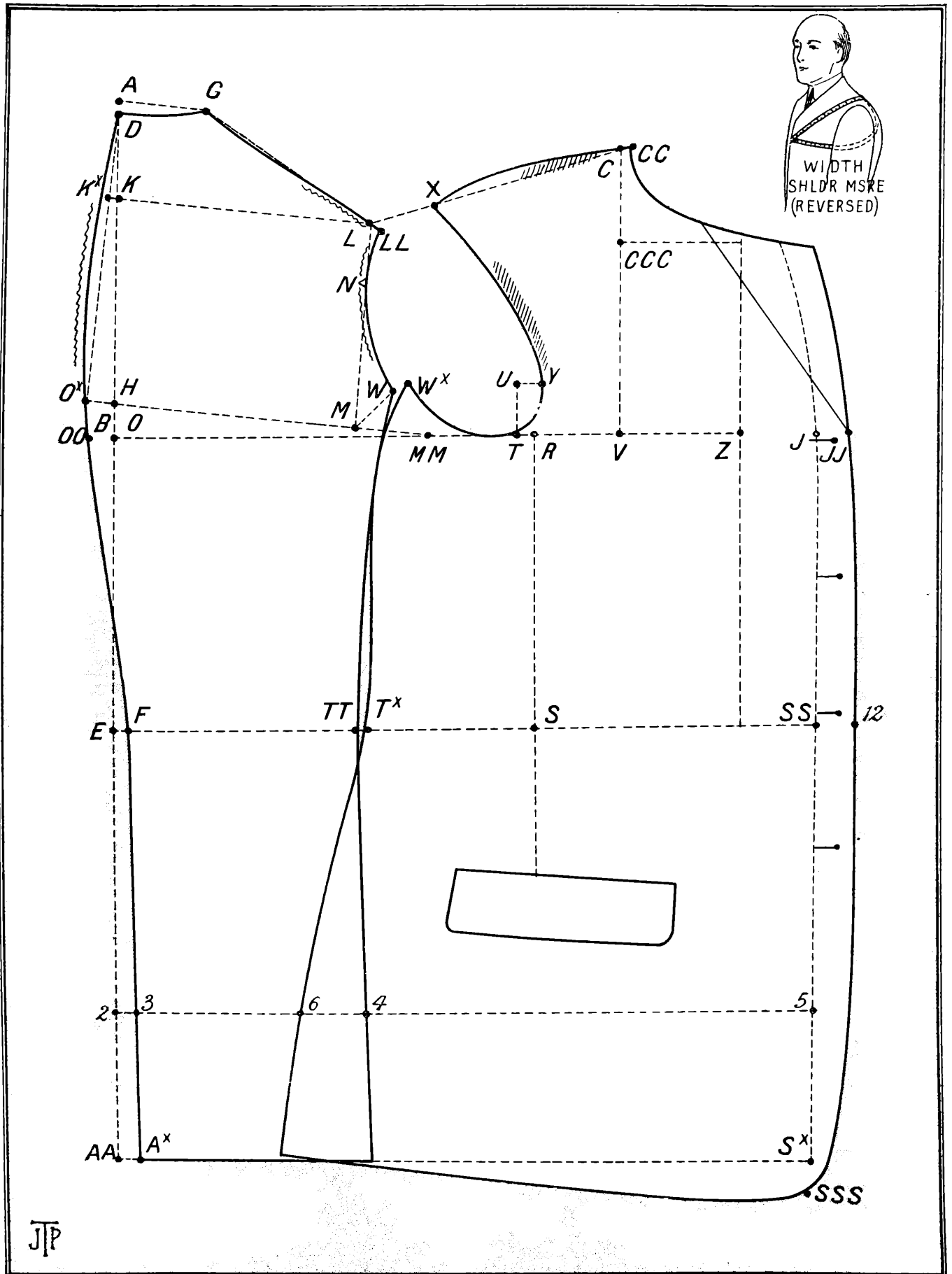


PLATE 75.—THE HUNCHBACK FIGURE.

FIGURE BOSSUE.

BUCKELIG FIGUR.

THE FORE-AND-AFT HUMPS.

IN this, which is possibly the most extreme type of disproportion that the tailor is called upon to deal with, there are certain difficulties that call for very careful consideration. In a modified extent these difficulties exist in the cases of the humpback and pigeon-chested forms previously considered. The initial difficulty is that of obtaining a reliable scale of working. In the hunchback form most frequently encountered the scale was obtained by reversing the usual Width Shoulder Measure. In the pigeon-breasted form the scale was very conveniently secured by the usual proportion of the Width Shoulder Measure. But in the "Fore-and-aft" type it is obvious that neither of the plans above alluded to could be depended on to secure a scale, and, as a result, the system maker is constrained to "put on his considering cap," and, as the problem has never before been attempted, endeavour to formulate a logical plan of working that the student may use with some assurance of success. Here, as in the consideration of every other type, the knowledge of the normal proportions of the form (that every cutter should have at his finger-ends) will prove of direct advantage in practice. A little reflection will demonstrate that neither the actual breast measure (which includes the two humps) nor the "Width Shoulder Measure," ordinary or reversed, will be of much value in estimating what the man's size, or scale, would have been if the humps were absent. And it is just this knowledge that is needed to ensure any approach to accuracy. How, then, is it to be aimed at?

The answer is by an intelligent use of the seat measure which has not been affected by the extreme malformation of the upper parts of the body. If we consider the measurements of the figure being dealt with we at once observe that the half seat measure as taken is 19 inches. As for all practical purposes the normal half chest measure may be estimated as being 1 inch less than the seat, it follows that the size of our figure, minus the humps, gives an 18 inches scale, which quantity



THE FORE-AND-AFT FIGURE.

Drawn from Life.

Measures: 17½, 31.

Breast 20	} Depth shoulder measure, 26.
Waist 16	
Seat 19	

can be utilised in the production of the draft.

As the scale or normal size of the figure is 18 inches, and the actual breast measure as taken on the body is 20 inches, it is at once apparent that the extent of the malformation in the case being dealt with is 2 inches. These 2 inches must be infused into the draft at the positions that experience determines necessary. By the actual working of this International system the additions are made in both length and width—for both are essential—at the front of the breast or sternal projection, and the back of the dorsal developments (see points Zx—ZZ, on front and points OO—Ox at back closing seam). Of course, if nothing further than a precise fit were required the sections below the horizontal line of breast (O to V on diagram) might be carried in close to the actual outline of the form. But as this would result in accentuating the appearance of deformity, the back closing seam is suppressed less than usual at the back waist point (E to F on diagram) while the front or breast line (J to SS), which to follow the form would need to be carried inwards, is for the same reason drawn downwards in a vertical direction.

This change infuses extra size into the circumference of the garment at waist and seat, but the increase of suppression arranged for at the hollow of the side seam, and the decrease of the overlap or "spring" provided at the hip (points 4 to 6 on diagram) have the effect of reducing the surplus as much as is desirable in the case of such figure formations. Coats for a man of this form should never be arranged to button close up towards the chin. The roll should be fairly deep, and the crease now should be well steadied by a good-sized V as suggested on the diagram, and also by a good "bridle" along the full length of the crease line. The collar requires special care in the cutting and making, so that ample leaf edge is provided. A half-inch "stand" to the collar will usually be found sufficient. The front curves of the armholes must be well worked out by the iron and at least two "puffs" inserted in each facing.

THE "FORE-AND-AFT" HUMPS.

THREE-SEAMER DRAFT.

Natural waist length, $17\frac{1}{2}$. Full length, 31. Across back, 8. Elbow, 21. Sleeve-hand, $31\frac{1}{2}$.

Breast, 20 | Seat measure less 1 inch supplies working scale, thus: Seat 19 less 1 = 18 scale.

Waist, 16 | Depth shoulder measure, 26 inches. Normal "width" measure for 18 scale = 27. This

Seat, 19 | compared with actual measure gives 1 inch deficit.

NOTE: Chesterfields (with the usual size addition) and all three-seamer coats for the various forms of humps are cut the same as lounge coats.

FORE-AND-AFT HUMPS.

Measures as above.

TO FORM BACK.

Square lines AA, E, B, Z.

O from B, $1\frac{1}{2}$ inch.

Z from O, the scale (18 inches).

OO from Z, the breast measure less 1 inch (19).

H from B, same as B to OO.

Ox from H same as OO to B.

R from O, $\frac{2}{3}$ of scale (12).

MM from R, $\frac{1}{6}$ of scale (3).

Square MM, Ox, and A.

A from Ox, half scale (9).

[If there be any deficit of depth shoulder measure over the estimated width measure — 27 inches in this case — $\frac{1}{2}$ such deficit must be marked below point D.]

D from A, or top of back line, $\frac{1}{4}$ inch.

E from D, the natural waist length ($17\frac{1}{2}$).

2 below E is always 9 inches.

Square by Ox, A, and G, points.

G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).

K from Ox, $\frac{1}{3}$ scale (6).

Square Ox—MM, Kx, and L points.

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ ($7\frac{1}{2}$).

Square K, L, and M points.

LL outside point L, $\frac{1}{4}$ inch.

N from L is $1\frac{3}{4}$ inch.

W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

F from E, is $\frac{1}{2}$ inch.

Ax from AA is also $\frac{1}{2}$ inch.

Q from F, $\frac{1}{3}$ breast plus $\frac{1}{2}$ inch ($6\frac{1}{2}$).

4 from 3 same as F to Q.

Curve side seam of back as diagram.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale (12).

S is squared down from R.

T from R is $\frac{1}{2}$ inch. U from T $\frac{1}{12}$ scale ($1\frac{1}{2}$).

Z from O, the scale (18).

Zx from OO, the breast measure (20).

ZZ from Zx, same as from Z to Zx (1 inch).

Vx from T, $\frac{1}{6}$ scale (3).

C is squared up from Vx.

C from Vx, same as A to H on back seam.

If there is a deficit one half of it is marked downward from point C.

Draw front shoulder seam, C—L.

X from C, $\frac{1}{4}$ inch less than back shoulder seam. U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).

Y from U, one half of T—U ($\frac{3}{4}$).

Curve scye and shoulder seams.

Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.

J from Zx, $2\frac{1}{4}$ inches; NN to XX, 1 inch.

SS from S same as J from R.

Curve front line XX, J, SS, 5 and BB.

Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $3\frac{1}{2}$ inches ($19\frac{1}{2}$).

Measure TT to Q, and take out from Q to QQ, one half of such amount, 1 inch. 6 from 4 is 1 inch.

Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, 1 inch. 12 from SS, $1\frac{1}{4}$ inches.

BOSSU DEVANT ET DU DOS.

Mesures: Taille, $44\frac{1}{2}$ cm. La mode, 79 cm.

Poitrine, 53. Ceinture, 43. Bassin, 50 cm.

Le bassin (50) moins 2 cm., donne l'échelle (48).

Plus des pointes se trouvent par les divisions de l'échelle (48).

* * * * *

On dessine les lignes AA, E, B, Z.

O jusqu'à B, $1\frac{1}{4}$ cm.

Z jusqu'à O, la mesure d'échelle.

OO jusqu'à Z, la mesure de poitrine, moins $2\frac{1}{2}$ (50 $\frac{1}{2}$) (53).

II jusqu'à B, même comme B—OO.

Ox jusqu'à H, même comme OO—B.

R jusqu'à O, $\frac{2}{3}$ d'échelle (32).

MM jusqu'à R, $\frac{1}{6}$ d'échelle (8).

On equarrit la ligne MM, Ox, et A.

A jusqu'à Ox, $\frac{1}{2}$ l'échelle (24).

D jusqu'à A, 1 cm.

E jusqu'à D, taille $44\frac{1}{2}$ cm.

2 jusqu'à E, 24 cm. toujours.

On equarrit Ox, A, et G.

G jusqu'à A, $\frac{1}{6}$ l'échelle, moins 1 cm. (7).

K jusqu'à Ox, $\frac{1}{3}$ l'échelle (16).

On equarrit Ox—MM, Kx, et L.

L jusqu'à K, $\frac{1}{3}$ l'échelle, plus $3\frac{3}{4}$ (19 $\frac{3}{4}$).

On equarrit K, L, et M.

LL jusqu'à L, 1 cm.

N jusqu'à L, 4 cm.

W jusqu'à M, $\frac{1}{12}$ l'échelle (4).

F jusqu'à E, $1\frac{1}{4}$ cm.

Ax jusqu'à AA, $1\frac{1}{4}$ cm.

Q jusqu'à F, $\frac{1}{3}$ poitrine, plus 1 cm.

4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.

On courbe la couture de côté.

R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle, 32 cm.

On equarrit la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

Z jusqu'à O, de la mesure d'échelle (48).

ZZ jusqu'à Zx, même comme Z—Zx.

Vx jusqu'à T, $\frac{1}{6}$ d'échelle (8).

On equarrit la ligne, R, Vx, C.

C jusqu'à Vx, même comme la ligne A—H.

U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).

V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

Courbe LL, N et W.

Courbe la ligne W, Q, et 4.

X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.

On courbe l'emmanchure et les coutures des épaules.

SS jusqu'à S, même comme la ligne R—J.

J jusqu'à Zx, 6 cm.

NN jusqu'à X, $2\frac{1}{2}$ cm.

On courbe la ligne au devant, XX, J, SS, 5 et BB.

On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 9 (52).

Mesure TT—Q. QQ jusqu'à Q, $\frac{1}{2}$ TT—Q.

JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $3\frac{1}{2}$ cm.

SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne.

$3\frac{1}{4}$.

DER RÜCKEN UND DIE BRUST UNFÖRMUNG.

Taillennlänge, $44\frac{1}{2}$ cm. Modenlänge, 79 cm.

Oberweite, 53 cm. Unterweite, 43 cm.

Gesässmass, 50 cm.

Der Gesässmass (50) minus 2 cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala (48).

* * * * *

Ziehe Linien AA, F, B, und Z.

O von B, $1\frac{1}{4}$ cm.

Z von O, die Skala (48).

OO von Z die Oberweite, minus $2\frac{1}{2}$ cm. (50 $\frac{1}{2}$).

H von B, gleich als B—OO.

Ox von H, gleich als OO—B.

R von O, $\frac{2}{3}$ Skala (32).

MM von R, $\frac{1}{6}$ Skala (8).

Ziehe Linien MM, Ox und A.

A von Ox, $\frac{1}{2}$ Skala (24).

D von A, 1 cm.

E von D, die Taillennlänge ($44\frac{1}{2}$).

2 von E, 24 cm.

Ziehe Linien Ox, A, und G.

G von A, $\frac{1}{6}$ Skala, minus 1 cm. (7).

K von Ox, $\frac{1}{3}$ Skala (16).

Ziehe Linien Ox, MM, Kx, und L.

L von K, $\frac{1}{3}$ Skala, mehr $3\frac{3}{4}$ (19 $\frac{3}{4}$).

Ziehe Linien K, L, und M.

LL von L, 1 cm.

N von L, 4 cm.

W von M, $\frac{1}{12}$ Skala (4).

F von E, $1\frac{1}{4}$ cm.

Ax von AA, $1\frac{1}{4}$ cm.

Q von F, $\frac{1}{3}$ Oberweite, mehr 1 cm.

4 von 3, $\frac{1}{3}$ Gesässmass, mehr 1 cm.

R von O, $\frac{2}{3}$ Skala (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ Skala (4).

Z von O, das Skala (48).

ZZ von Zx gleich als Z—Zx.

Vx von T, $\frac{1}{6}$ Skala (8 cm.) ziehe linie, R,

Vx, C.

C von Vx, gleich als A—I.

V von T, $\frac{1}{6}$ Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

Kurve LL, N und W. Q von F, $\frac{1}{3}$ Unter-

weite, plus 1 cm.

4 von 3, $\frac{1}{3}$ Gesässmass, plus 1 cm.

Kurve die Linie, W, Q, und 4.

X von C gleich als die Schulternaht, minus 1 cm.

Y von U, halbes Mass T—U (2).

Kurve Armloch und Schulternaht.

Kurve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.

SS von S, gleich als R—J.

J von Zx, 6 cm. NN zu XX ist $2\frac{1}{2}$ cm.

Kurve Brustlinie, XX, J, SS, 5, und BB.

Messe F zu Q.

Setze dasselbe an zu SS, und Messe zu TT

halbe Unterweite, plus 9 cm. (52).

Messe TT—Q. QQ von Q ist $\frac{1}{2}$ zu TT—Q.

JJ von J, $2\frac{1}{2}$ cm. 12 von SS, $3\frac{1}{2}$ cm.

SSS ist $\frac{1}{12}$ Taillennaas unten Linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

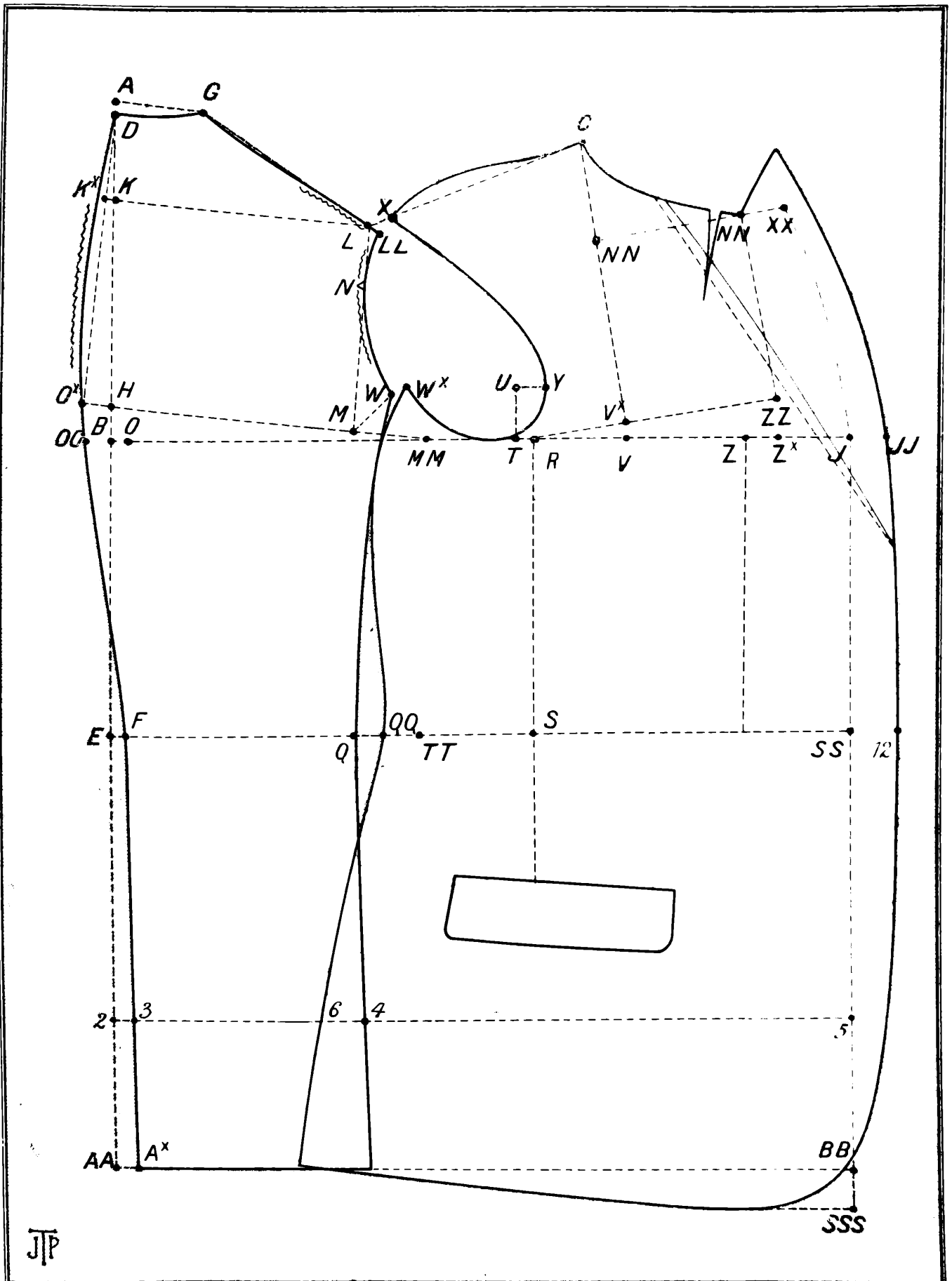


PLATE 76.—THE FORE-AND-AFT HUMPS.

FIGURE BOSSUE DEVANT ET DU DOS.

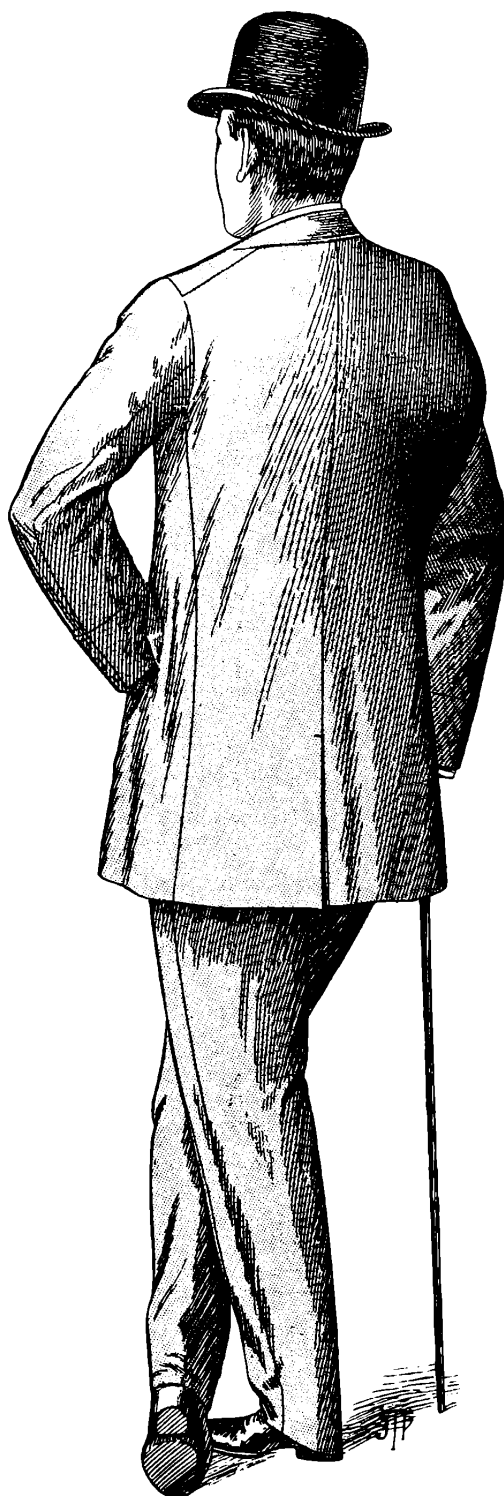
DER RÜCKEN UND DIE BRUST UNFÖRMLICH.

THE HUMP ON ONE SIDE.

IN considering the various forms of humps, the deformity that is confined to one side of the back must not be omitted by the student of garment-cutting who is anxious to excel in his exacting business. The hump that is evenly balanced in the centre of the back has already been dealt with, but that now under consideration calls for some special instructions and treatment. The old school of cutters had no better plan for dealing with this deformity than that fatuous one which consisted in placing additional round on the back closing seam of the deformed side, and having such addition carefully pressed back by the iron until the ease was carried inwards to the bladebone. This pressing back was continued until the increased length of back closing seam that the additional allowance produced was shrunk down to the same length as the back seam of the normal side. Of course, no practical man will fail to realize that this puckering arrangement is about the worst plan that could be adopted in such a case, as the length of the abnormal back closing seam which has been fullered on to the straight line of the normal back, will, after an hour or two's wear, manifest itself in a series of puckers and blisters such as render a coat thus cut absolutely unwearable. The round on a back closing seam can be pressed inwards towards the blade bone section by any tailor familiar with the use of an iron and damp rag, but it is humanly impossible to ensure that the material thus diverted will retain its position in wear. It will, of course, return with the results above described.

The correct way for carrying out the required deviation to provide for the one-sided hump is clearly illustrated by the instruction for drafting and the diagram given on the following pages. This information demonstrates that both width and length of back are required to insure the ease at the *precise position required*, and not at the centre of the back, where the lengths of the two seams must be identical to ensure a clean-fitting result. The exact degree of the extra size required can be ascertained by judicious measurement.

The taking of the required measures is, of course, a very impor-



THE HUMP ON ONE SIDE.

Drawn from Life.

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast 18	}	Width shoulder measure (left), 27.
Waist 16		
Seat 19		

tant factor, and one to which minute attention must be directed. So far as the normal side of the figure is concerned there will, of course, be no difficulty experienced, as the measures will be taken and applied in the usual way. On the abnormal side the width shoulder measure may be taken in the usual way—that is from the back closing seam over the front of the shoulder and back under the arm to the starting point. In such a case as the form under consideration the abnormal side will give a width shoulder measure considerably in excess of the normal side. On the man selected as a model, whose appearance is suggested by the drawing on this page, the difference between the two shoulder measurements was 1½ inch. In the cutting of the pattern this quantity is utilized in the following way: In the first place the normal forepart is produced by the normal measurements (see diagram). As soon as it has been cut out from the paper, consideration must be devoted to the changes required for the correct outline of the abnormal side, and as a preliminary the pattern is cut across in the horizontal breast line from point I to MM. When the back and side-body has been thus treated, the cutter must mark upwards from point P on the side seam of the back to PP, two-thirds of the difference (as ascertained by measurement) between the width shoulder measurements of the left and right sides of the body. As in the measurements taken for illustration the difference is 1½ inch, it follows that the amount inserted from P to PP will be 1 inch. The next operation is to mark from PP to PPP one-third of the difference in measurements. The upper part of the back pattern is then swung upwards and the back reformed with the "wedge" (I—PP, P) inserted. The side body (as shown by the diagram) is treated in the same way. When the abnormal side of the pattern has been produced in this way, the closing seams of the back will be exactly the same length, and will join together without any puckering, while the room so essential for the abnormal development will be located at the precise spots where such ease is required.

THE HUMP ON ONE SIDE.

—:0:—

Measures: $16\frac{1}{2}$, 18, 38, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 18 } Width shoulder measure, left side, $27\frac{3}{4}$ = 18 inch scale.
 Waist, 16 } Width shoulder measure, right side, $28\frac{1}{2}$ = $1\frac{1}{2}$ inch excess.
 Seat, 19 } Depth shoulder measure, left side, 28 = 1 inch excess.

This, and all subsequent drafts, are produced by divisions of the "scale."

ONE-SIDED HUMP.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Fashion length, 18 inches.
 Skirt length, 38 inches. Half breast, 18 inches.
 Half waist, 16 inches. Normal width shoulder, 27 inches. Depth, 28 inches.
 Abnormal width shoulder, $28\frac{1}{2}$.
 Two-thirds of normal width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the normal "scale."

Instructions (normal side).

Draw lines A B and A C.
 D from A, $\frac{1}{2}$ inch, E from D, waist length $16\frac{1}{2}$ inches.
 B from D, fashion length, 18 inches. F from E, $\frac{3}{4}$ inch.
 Draw line D to F.
 G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 H from A, $\frac{1}{2}$ scale measure (9).
 I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
 Square line I towards J.
 K from I, $\frac{1}{3}$ scale (6).
 L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
 M is squared down from L.
 Draw shoulder seam G to L.
 N from L, 2 inches.
 P from O, $\frac{1}{4}$ scale less $\frac{3}{4}$ inch ($3\frac{3}{4}$).
 Q from F, 2 inches, curve side seam.
 R from O, $\frac{2}{3}$ scale.
 S is squared down from R.
 T from R is $\frac{1}{2}$ inch.
 U from T $\frac{1}{12}$ scale ($1\frac{1}{2}$).
 V from T, $\frac{1}{6}$ scale (3).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
 X from C, same as back shoulder seam.
 Y from U, one half of T—U ($\frac{3}{4}$).
 Curve scye and shoulder seams.
 Z from O, the breast measure (18).
 Curve neck C through NN.
 SS from S half waist plus $\frac{1}{4}$ inch ($8\frac{1}{4}$).
 J from Z, $2\frac{1}{2}$ inches; NN to XX, 2 inches.
 Curve front line XX, J—SS.
 QQ from Q, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
 MM from M, $\frac{1}{12}$ breast ($1\frac{1}{2}$).
 TT from QQ, $\frac{1}{4}$ waist (4).
 FF, $\frac{1}{2}$ inch below line.
 Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus $1\frac{1}{4}$ ($17\frac{1}{4}$).
 SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ inch below line.

ABNORMAL SIDE.

Cut pattern through from I to MM.
 PP from P, $\frac{2}{3}$ of width shoulder excess (1 inch).
 PPP from PP, $\frac{1}{3}$ of width shoulder excess.
 Open up the pattern as shown, and remodel the outline, as suggested by the solid lines.

BOSSU UNE CÔTE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $46\frac{3}{4}$ cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
 Largeur de l'épaule, une côte normale, 72 cm.
 Profondeur de l'emmanchure, $74\frac{1}{2}$ cm.
 $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Largeur de l'épaule (une côte innormale) 76 cm.

Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à D taille à la mode, $46\frac{3}{4}$ cm.
 F jusqu'à E, 2 cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
 H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.
 I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
 On équilibre la ligne I jusqu'à J.
 K jusqu'à I, $\frac{1}{3}$ échelle, 16 cm.
 L jusqu'à K, $\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
 On équilibre la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule G jusqu'à L.
 N jusqu'à L, 5 cm.
 P jusqu'à O, $\frac{1}{4}$ d'échelle moins 2 cm. (10 cm.).
 Q jusqu'à F 5 cm.
 On courbe la couture de côté.
 R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle, 32 cm.
 On équilibre la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
 V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M $\frac{1}{12}$ d'échelle (4 cm.).
 X jusqu'à C même comme la ligne d'épaule au dos.
 Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O, de la mesure de poitrine, 48 cm. on courbe aussi le cou C par N, N.
 SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm., ($23\frac{1}{2}$ cm.) en tout.
 J jusqu'à Z, $7\frac{1}{2}$ cm.
 NN jusqu'à XX, 5 cm.
 On courbe la ligne au devant, XX, J, SS.
 QQ jusqu'à Q, $\frac{1}{12}$ d'échelle (4 cm.).
 MM jusqu'à M, $\frac{1}{12}$ de poitrine (4 cm.).
 TT jusqu'à QQ, $\frac{1}{4}$ de ceinture ($10\frac{3}{4}$).
 FF $1\frac{1}{4}$ en bas la ligne.
 On mesure, F jusqu'à Q et QQ à TT 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.
 La mesure de la ceinture plus $4\frac{1}{2}$ (26).
 SSS sont $\frac{1}{12}$ de ceinture plus 1 cm. en bas de la ligne, $4\frac{1}{2}$.
 PP jusqu'à P, $\frac{2}{3}$ différence entre la largeur mesurée.
 PPP jusqu'à PP, $\frac{1}{2}$ de PP—P.

BUCKEL AN RECHTE SEITE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge, 43 cm. Modenlänge, $46\frac{3}{4}$ cm.
 Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
 Schulterweite, normal seite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.

Schulterweite (starkgesetzt rechte seite) 76 cm.

Zwei drittel Schulterweite (72) giebt die "Skala" (48).
 Die meisten Punkte werden gefunden durch Verteilung der Skala.
 Ziehe Linien, A, B, und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, Taillenlänge, 43 cm.
 B von D, Modenlänge, $46\frac{3}{4}$ cm.
 F von E, 2 cm.
 Ziehe Linie D zu F.
 G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
 H von A, halbes Skala (24).
 I von H, Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).
 K von I, $\frac{1}{3}$ Skala (16).
 L von K, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
 M ist im Winkel gezogen von L.
 Ziehe Linie G zu L.
 N von L, 5 cm.
 P von O, $\frac{1}{4}$ Skala, minus 2 cm. (10).
 Q von F, 5 cm., kurve seitenlinie.
 R von O, $\frac{2}{3}$ Skala (32).
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $\frac{1}{12}$ Skala (4).
 V von T, $\frac{1}{6}$ Skala (8).
 C ist von V gezeichnet.
 Ziehe Linie C zu L.
 W von M, $\frac{1}{12}$ Skala (4).
 X von C gleich als die Schulternaht.
 Y von U, halbes Maas T—U (2).
 Kurve Armloch und Schulternaht.
 Z von O, das Brustmaas (48).
 Kurve Hals, C durch NN.
 SS von S, halbes taillen-maas plus 2 cm. ($23\frac{1}{2}$).
 J von Z, $7\frac{1}{2}$ cm. NN zu XX ist 5 cm.
 Kurve Brustlinie, XX, J, SS.
 QQ von Q, $\frac{1}{12}$ Skala (4).
 MM von M, $\frac{1}{12}$ Oberweite (4).
 TT von QQ, $\frac{1}{4}$ Taillenmaas ($10\frac{3}{4}$).
 FF ist $1\frac{1}{4}$ cm. unter der linie.
 Messe F zu Q, und QQ zu TT.
 Das ganze macht 15 cm. Setze dasselbe an zu SS, und Messe zu EE Taillenmaas, plus $4\frac{1}{2}$ cm. (26).
 SSS ist $\frac{1}{12}$ Taillenmaas plus 1 cm. unten Linie ($4\frac{1}{2}$).
 PP von P, $\frac{2}{3}$ der Difference zwischen der Schulterweite maas.
 PPP von P, halbes maas PP—P.

THORNTON'S INTERNATIONAL SYSTEM.

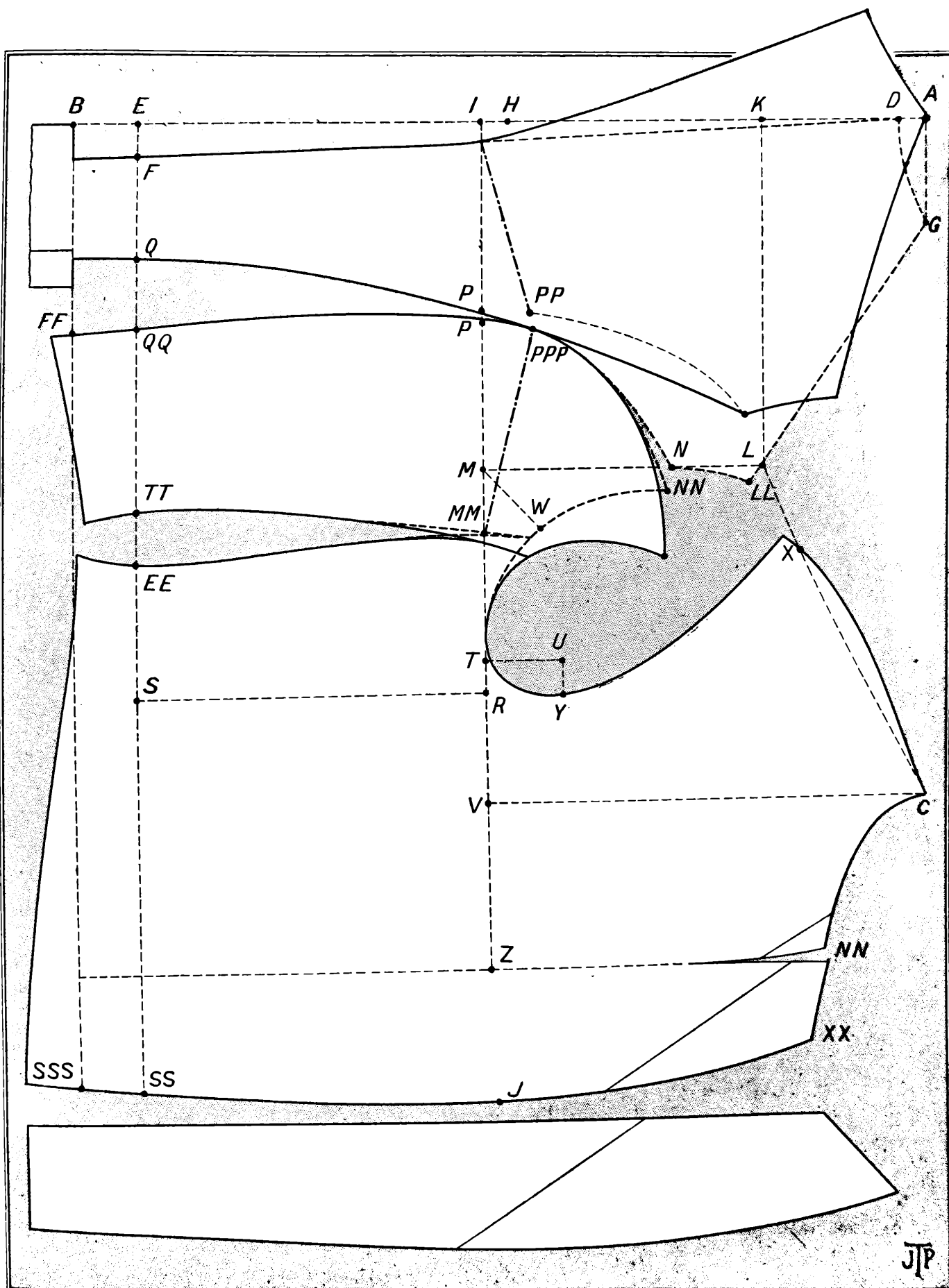


PLATE 77.—THE ONE-SIDED HUMP.

BOSSU D'UN CÔTÉ.

BUCKEL AN EINE SEITE.

LOUNGE COAT FOR ONE-SIDED HUMP.

Measures: 16½, 29, 7½, 20½, 31,

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale. } Left hand side.
Waist, 16 } Depth shoulder measure, 28 1 inch excess. }
Seat, 19 } Width shoulder measure, 27½ inch. Right hand side.

Most of the system points in this draft are produced by divisions of the "scale."

LOUNGE COAT, HUMP ON ONE SIDE.

MEASUREMENTS.

TO FORM BACK.

Instructions. Draw line A B and A C.
D from A, 1½ inch; E from D, waist length, 16½ inches.
B from D, fashion length, 29 inches. 2—E, 9 inches. F from E, 1¼ inches.
O from I, and 3—2, half of F—E.
Curve line D to O, and 3.
G from A, 1/6 scale, less 1/2 inch (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1½ inch).
In the absence of shoulder measures make I from H 1½ inch.
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ inch (7½).
M is squared down from L. GG to G, 1/8 inch.
Draw shoulder seam GG to L. L to N, 2 inches.
W from M, 1/12 scale (1½). LL to L, 1/2 inch.
Q from F, 1/3 waist, 4—3, 1 inch more than F to Q.

TO FORM FOREPART.

R from O, 2/3 scale. (12).
S is squared down from R.
T from R is 1/2 inch. U from T, 1/12 scale (1½).
V from T, 1/6 scale (3). C is squared up from V.
Draw front shoulder seam, C—L.
Curve LL, N, and W. Q from F, 1/3 waist, plus 1/4 inch (5½).
4 from 3, 1/3 seat measure, plus 1/4 inch (6 1/8).
Curve line M, Q, and 4 to bottom.
X from C, 1/4 inch less than back shoulder seam.
Y from U, one-half of T—U (3/4).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, 1/6 scale.
SS from S half waist plus 1/4 inch (8½).
J from Z, 2¼ inches: NN to XX, 1 inch.
Curve front line XX, J—SS, 5 and BB.
Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus 2½ inches (18½).
Measure TT to Q, and take out from Q to QQ, one third of such amount. The remaining two-thirds is divided equally from point P at under arm: "fish." Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 3 inches (22).
Curve side seam as diagram. SSS from BB, 1/12 waist. JJ from J, 1 inch. 12 from SS, 1¼ inches. SSS, 1/12 waist below line.

Provision for hump. On normal back mark from 1 to 2, 7 inches, 2 to 3, 4½ inches, 4 to 5, 3¼ inch = difference between width measures. 6 to 7 same as 4 to 5. Fold line 4—3 upon 3 to 5 line, and thus folded mark the pattern upon the cloth.

VESTON, BOSSU D'UN CÔTÉ. POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 74 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm., et 76½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus les points se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 74¾ cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, 1½ cm.
On dessine la ligne D jusqu'à O.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6¾ cm.).
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
On équerre la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.) plus 3¾, (19¾ cm.).
On équerre la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M, 1/12 d'échelle (4 cm.).
On courbe la couture de côté.
R jusqu'à O 2/3 de la mesure d'échelle, 32 cm.
On équerre la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 échelle (4 cm.).
V jusqu'à T, 1/6 échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
Courbe LL, N et W. Q jusqu'à F 1/3 ceinture, plus 1 cm.
4 jusqu'à 3, 1/3 bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, 1/2 de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm., on courbe aussi le cou C par N, N. C—NN, 1/6 échelle.
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½ cm. en tout).
J jusqu'à Z, 6 cm.
NN jusqu'à XX, 2½ cm.
On courbe la ligne au devant XX, J, SS. 5 et BB.
On mesure, F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6½ (49).
Mesure TT—Q, QQ jusqu'à Q, 1/3 TT—Q. 2/3 de la mesure TT—Q ligne P.
Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 8 cm. (58).
JJ jusqu'à J, 2½ cm. 12 jusqu'à SS, 3½ cm.
SSS sont 1/12 de ceinture en bas de la ligne, 3½.
Bossu. 1—7, 18 cm., 2—3, 11 cm., 4—5, 2 cm. = différence entre la largeur d'épaule. 6—7 même comme la ligne 4—5.

BUCKEL AN RECHTE SEITE SACCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailllänge, 43 cm. Modenlänge, 74 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. und 74 cm. Schultertiefe, 74½ cm.
Zwei Drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Tailllänge, 43 cm.
B von D, Modenlänge, 74 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—I, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, 1/6 Skala (8 cm.) minus 1¼, (6¾).
H von A, halbe Skala (24).
I von H, skala, siehe linie I nach J.
K von I, 1/3 ist die hälfte der differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.) (16).
L von K, 1/3 Skala (16) plus 3¾, (19¾).
M ist im Winkel gezogen von L. GG—G, 1/2 cm.
Ziehe Linie G zu L.
N von L, 5 cm.
W von M, 1/12 skala (4).
R von O, 2/3 skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 skala (4).
V von T, 1/6 skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
Kurve LL, N et W. Q von F, 1/3 unterweite, plus 1 cm.
4 von 3, 1/3 gesässmaas, plus 1 cm.
Kurve die linie, M, Q, und 4.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes mass T—U (2).
Kürve Armloch und Schulternaht.
Z von O, das Brustmass (48).
Kürve Hals, C durch NN. C—NN, 1/6 skala.
SS von S, halbes taillenmass plus 1 cm. (19½).
J von Z, 6 cm. NN zu XX ist 2½ cm.
Kürve Brustlinie, XX, J, SS, 5 und BB.
Messe F zu Q.
Setze dasselbe an zu SS. und messe zu TT halbe taillenmaas, plus 6 cm (49).
Messe TT—Q. QQ von Q ist 1/3 of TT—Q. 2/3 messe von TT zu Q, is herausgenommen bei P. Messe linie 3—4 und 5—6, die Gesässmass plus 8 cm. (58).
JJ von J ist 2½ cm. 12 von SS 3½ cm.
SSS ist 1/12 taillenmass unten linie (3½).
Buckel. 1—7, 18 cm., 2—3, 11 cm., 4—5, 2 cm. = der difference zwischen der Schultermaas. 6—7, gleich als linie 4—5.

THORNTON'S INTERNATIONAL SYSTEM.

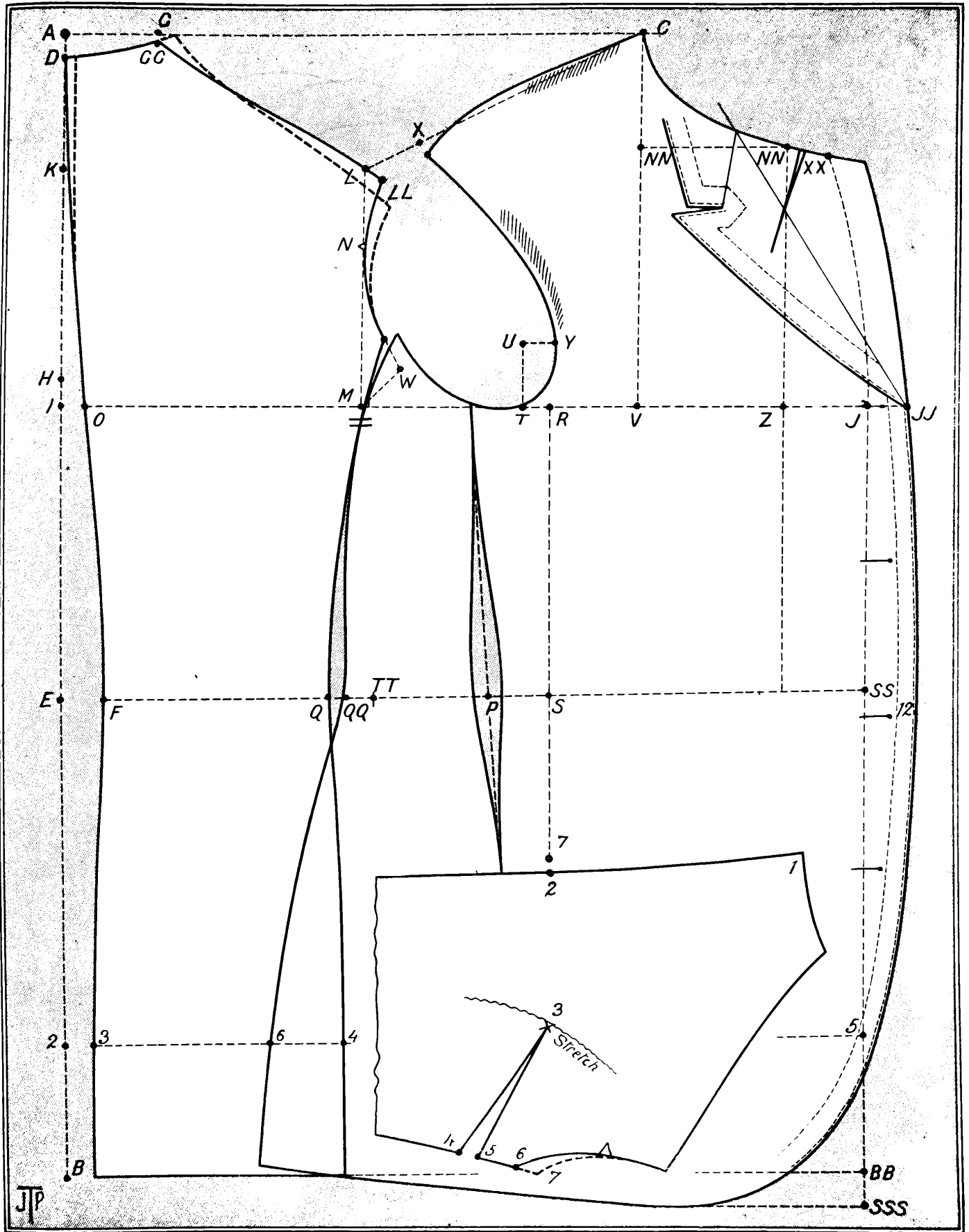


PLATE 78.—LOUNGE COAT WITH ONE-SIDED HUMP.

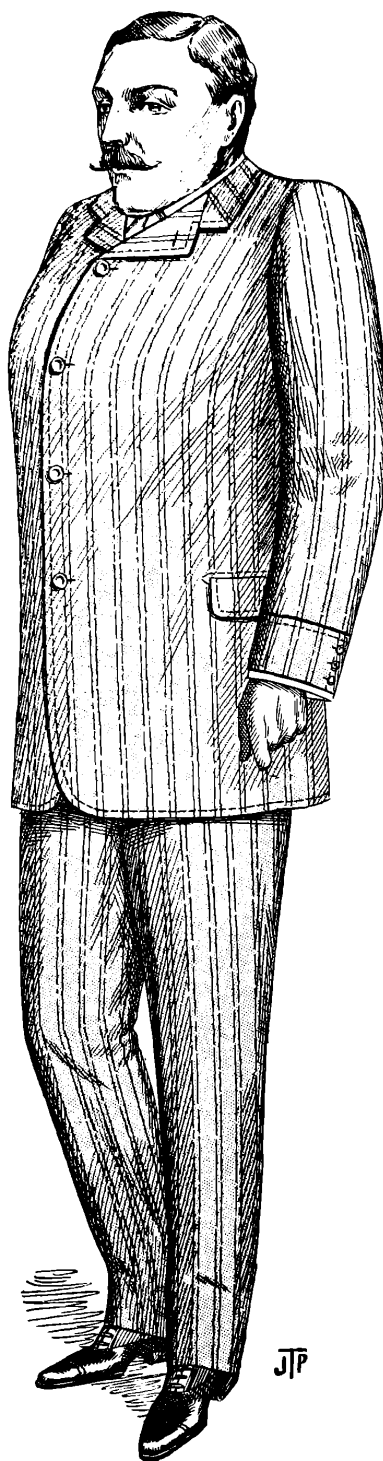
VESTON BOSSU D'UN CÔTÉ.

BUCKEL AN EINE SEITE SACCO.

THE PIGEON-BREADED FIGURE.

ONE of the most unsightly deformities that poor humanity is afflicted by is that very generally known as the pigeon-breasted formation. Frequently, as in the case selected for consideration on this page, the deformity is very great, the *sternum* bone being curved outwards to a considerable extent. In conjunction with this formation the back is usually very flat, and the shoulder points raised to so great an extent that the head appears to be completely embedded between them. The chin rests upon the chest and there is a general appearance of shortness in the body, while on the contrary the legs appear unusually long. It is of course a type of form that is very difficult to drape. No man of such a type, nor no tailor of artistic perception, would wish to secure anything like a close-fitting garment, as such a coat would accentuate the defects instead of concealing them. The most judicious policy in such cases—like that of the hunchback previously considered—is to cut an easy-fitting garment that is correctly balanced, and as a consequence hangs well upon the form. In the drawing of the figure here given it will be noticed that the coat is buttoned rather high under the chin. This is just the finish that a competent tailor would *not* produce, as it of course more clearly defines the curve from the neck to the prominence of the breast. This is the reason why the drawing has been so prepared, as it is advisable that the student should be from the outset made familiar with the actual appearance of the form. But in making a coat for such a man it is advisable that the opening of the neck should be carried rather low on the breast, a style that not only imparts greater comfort to the wearer, but also has a direct effect in improving the general appearance of the figure. It is needless to remind the student that this is a feature particularly acceptable to a man so far removed from the normal standard of form, who is invariably very sensitive regarding his appearance.

In taking the necessary measurements for such a figure one of the difficulties dealt with in the hunchback form is fortunately absent. There is for instance on



THE PIGEON-BREADED FIGURE.

Drawn from Life.

Measures: 16, 29, 7½, 20½, 31.

Breast 19	} Width shoulder measure, 27.
Waist 16	
Seat 19	

necessity to vary the direction from the normal in which the "width shoulder measure" is taken. It can commence in the usual way from the centre of the back closing seam over the hollow of the front shoulder and back again to the starting point in the usual way. The "depth shoulder measure" is also taken in the usual way, and owing to the peculiar formation of the figure it will be found to be *less* than the "width shoulder measure." There will be what for purposes of instruction is termed in this method of cutting, a *deficit* instead of the normal *excess*. This deficit is the plan of working given on the next page, is very logically, it is submitted, utilized for the purpose of raising the scye points of both back and front shoulders, so that they harmonize with the actual form of the wearer of the coat. This change prevents the garment rucking up all around the line of neck in the unsightly fashion so frequently seen when an improperly cut coat is placed upon a pigeon-breasted figure. It also secures the increased length under the arms from bottom of scye curve to waist line that such a figure specially demands. To provide for the protuberance of the breast, the actual breast measure as taken is applied from the back closing seams towards the front of the breast (see distance from O to Z, on the diagram page). But such a figure demands *length* as well as width over the prominence of breast, and to impart this necessary feature the shifting of the horizontal breast line upwards from point Z to ZZ is introduced. By the new line running from point R to ZZ, the vertical line of the front shoulder is squared upwards to point C, and the length required is at once produced. To check the tendency to unnecessary length at the crease row of the *revers* a good sized V is taken out in the direction indicated on the diagram, and to assist in preventing the usual "gaping" at the crease row the turns should be folded over in the rounded line that is marked on the diagram outside the straight or dotted line. The diagram for style effect is not reduced at the waist to the same extent as if the figure were normal.

THE "PIGEON-BREASTED" FIGURE.

:O:

Measures: 16, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31.

Breast, 19 } Width shoulder measure, 27 ; $\frac{2}{3} = 18$ inches scale.
 Waist, 16 } Depth shoulder measure, 26 = 1 inch deficit.
 Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

THE "PIGEON-BREASTED" FIGURE.

MEASUREMENTS.

Waist length, 16 inches.
 Skirt length, 29 inches. Half breast, 19 inches.
 Half waist, 16 inches. Width shoulder, 27 inches. Depth, 26 inches.
 Two-thirds of width shoulder (27) gives the "scale" (18).
 Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
 D from A, $\frac{1}{2}$ inch, E from D, waist length 16 inches.
 B from D, fashion length, 29 inches. 2 from E, 9 inches. F from E, 1 inch.
 O from I and 3 from 2, half of F to E.
 Curve line D through O, F, and 3.
 G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 H from A, $\frac{1}{2}$ scale measure (9).
 I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
 Square line I towards J.
 K from I, $\frac{1}{3}$ scale (6).
 L from O, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).
 M is squared down from L. GG to G, $\frac{1}{8}$ inch.
 Draw shoulder seam GG to LL. L to N, 2 inches.
 W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$). LL from L, $\frac{1}{2}$ inch.
 Q from F, $\frac{1}{3}$ waist, plus $\frac{1}{4}$ inch.
 4 from 3, $\frac{1}{3}$ hip, plus $\frac{1}{4}$ inch.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale (12).
 S is squared down from R.
 T from R is $\frac{1}{2}$ inch. U from T $\frac{1}{12}$ scale ($1\frac{1}{2}$).
 Z from O, breast measure (19).
 ZZ from Z, the difference between breast and scale (1 inch).
 Vx from T, $\frac{1}{6}$ scale (3).
 C is squared up from Vx.
 C from Vx, same as A to I on back seam.
 Draw front shoulder seam, C—L.
 X from C, $\frac{1}{4}$ inch less than back shoulder seam.
 Y from U, one half of T—U ($\frac{3}{4}$).
 Curve scye and shoulder seams.
 Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.
 SS from S same as J from R.
 J from Z, $2\frac{1}{4}$ inches; NN to XX, 1 inch.
 Curve front line XX, J, SS, 5 and BB.
 Measure F to Q. Place this amount at SS and measure out to TT, the waist measure plus $3\frac{1}{2}$ inches ($19\frac{1}{2}$).
 Measure TT to Q, and take out from Q to QQ, one half of such amount ($\frac{3}{4}$).
 6 from 4 is 1 inch.
 Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, 1 inch. 12 from SS, $1\frac{1}{4}$ inches.

DIFFORMITE DE POITRINE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 42 cm. La mode, 74 cm.
 Poitrine, $50\frac{1}{2}$ cm. Ceinture, 43 cm. Bassin, 50 cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 70 cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 42 cm.
 B jusqu'à D taille à la mode, 74 cm. 2—E, 23 cm.
 F jusqu'à E, 3 cm.
 O—I, et 3—2, $1\frac{1}{4}$ cm.
 On dessine la ligne D jusqu'à O.
 G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
 H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.
 I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
 On élargit la ligne I jusqu'à J.
 K jusqu'à I, $\frac{1}{3}$ échelle, 16 cm.
 L jusqu'à O, $\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
 On élargit la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
 N jusqu'à L, 5 cm.
 W jusqu'à M $\frac{1}{12}$ d'échelle (4 cm.).
 Q jusqu'à F $\frac{1}{3}$ ceinture, plus 1 cm.
 4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.
 On courbe la couture de côté.
 R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle, 32 cm.
 On élargit la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 Z jusqu'à O, de la mesure de poitrine, $50\frac{1}{2}$.
 ZZ jusqu'à Z, différence poitrine et échelle ($2\frac{1}{2}$).
 Vx jusqu'à T, $\frac{1}{6}$ échelle (8).
 On élargit la ligne, R, Vx, C.
 C jusqu'à Vx même comme la ligne A—I.
 U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
 V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 Courbe LL, N et W.
 Courbe la ligne M, Q, et 4.
 X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
 Y jusqu'à U $\frac{1}{2}$ de T—U, 2 cm.
 On courbe l'emmanchure et les coutures des épaules.
 SS jusqu'à S, même comme la ligne R—J.
 J jusqu'à Z, 6 cm.
 NN jusqu'à XX, $2\frac{1}{2}$ cm.
 On courbe la ligne au devant, XX, J, SS, 5 et BB.
 On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 9 (52).
 Mesure TT—Q. QQ jusqu'à Q, $\frac{1}{2}$ TT—Q.
 JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $3\frac{1}{2}$ cm.
 SSS sont $\frac{1}{12}$ de ceinture en las de la ligne, $3\frac{1}{2}$.

GÄNSE BRUST.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 42 cm. Modenlänge, 74 cm.
 Halbe Oberweite, $50\frac{1}{2}$ cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
 Schulterweite, 72 cm. Schultertiefe, 70 cm.
 Zwei Drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der Skala.
 Ziehe Linien, A, B, und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, Taillennlänge, 42 cm.
 B von D, Modenlänge, 74 cm. 2—E, 23 cm.
 F von E, 3 cm.
 O von I, und 3—1, halbe F—E.
 Ziehe Linie D zu O, F, und 3.
 G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
 H von A, halbes Skala (24).
 I von H, Skala, ziehe Linie I nach J.
 K von I, $\frac{1}{3}$ ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.) (16).
 L von O, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
 M ist im Winkel gezogen von L. GG—G, $\frac{1}{2}$ cm.
 Ziehe Linie GG zu L.
 N von L, 5 cm.
 W von M, $\frac{1}{12}$ Skala (4).
 Q von F, $\frac{1}{3}$ Unterweite, mehr 1 cm.
 4 von 3, $\frac{1}{3}$ Gesässmass, mehr 1 cm.
 R von O, $\frac{2}{3}$ Skala (32).
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $\frac{1}{12}$ Skala (4).
 Z von O, das Oberweite, $50\frac{1}{2}$ cm.
 ZZ von Z, der Differenz zwischen der Oberweite und Skala ($2\frac{1}{2}$).
 Vx von T, $\frac{1}{6}$ Skala (8 cm.) ziehe linie, R, Vx, C.
 C von Vx, gleich als A—I.
 V von T, $\frac{1}{6}$ Skala (8).
 C ist von V gezeichnet.
 Ziehe Linie C zu L.
 Kurve LL, N und W. Q von F, $\frac{1}{3}$ Unterweite, plus 1 cm.
 4 von 3, $\frac{1}{3}$ Gesässmass, plus 1 cm.
 Kurve die Linie, M, Q, und 4.
 X von C gleich als die Schulternaht, minus 1 cm.
 Y von U, halbes Mass T—U (2).
 Kurve Armloch und Schulternaht.
 Kurve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.
 SS von S, gleich als R—J.
 J von Z, 6 cm. NN zu XX ist $2\frac{1}{2}$ cm.
 Kurve Brustlinie, XX, J, SS, 5 und BB.
 Messe F zu Q.
 Setze dasselbe an zu SS, und Messe zu TT halbe Taillenmass, plus 9 cm. (52).
 Messe TT—Q. QQ von Q ist $\frac{1}{2}$ zu TT—Q.
 JJ von J, $2\frac{1}{2}$ cm. 12 von SS, $3\frac{1}{2}$ cm.
 SSS ist $\frac{1}{12}$ Taillenmaas unten Linie ($3\frac{1}{4}$).

THORNTON'S INTERNATIONAL SYSTEM.

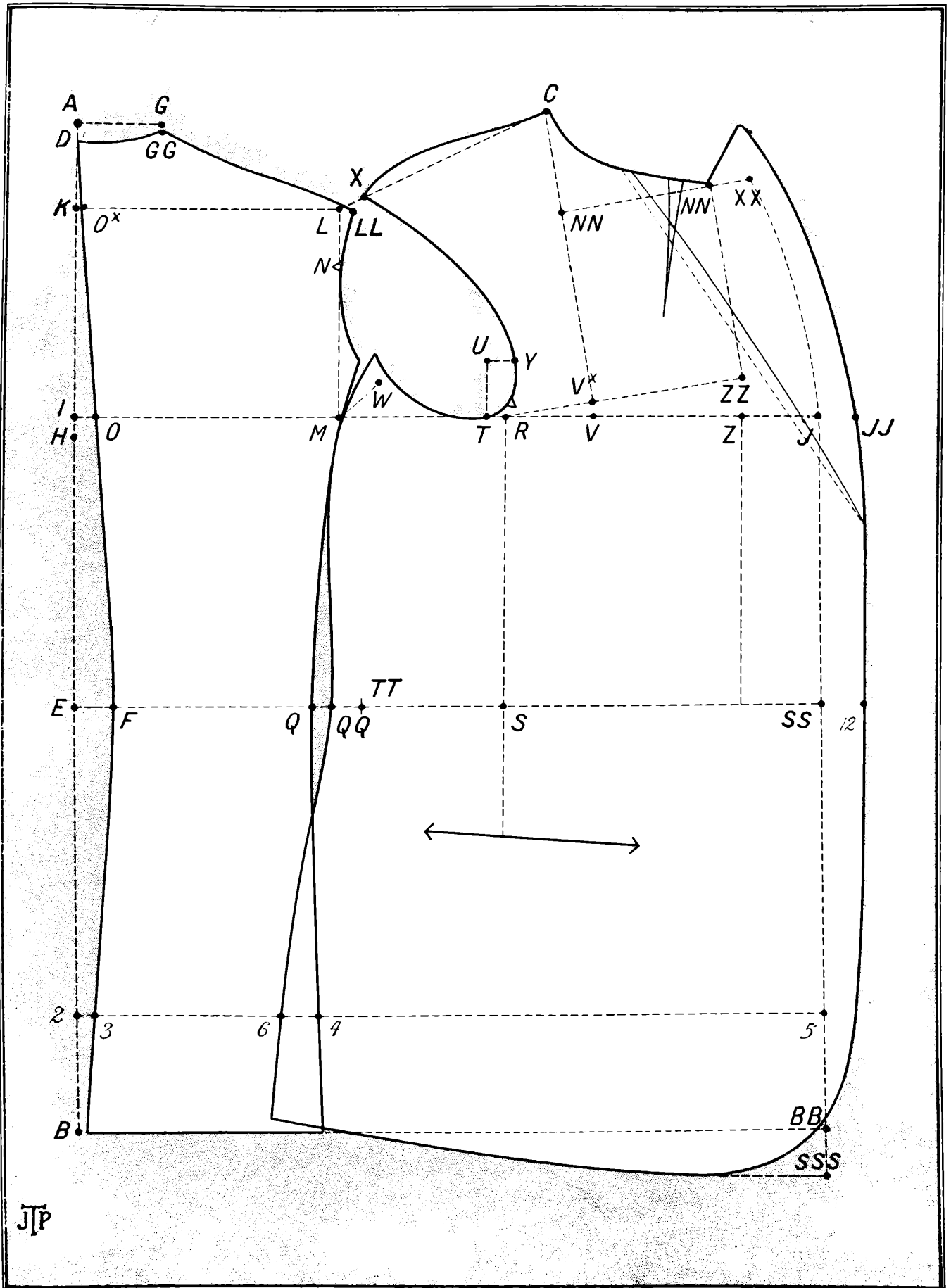


PLATE 79.—THE PIGEON-BREASTED FIGURE.

POITRINE POINTUE.

GÄNSE BRUST.

THE MAN WITH THE CRUTCH.

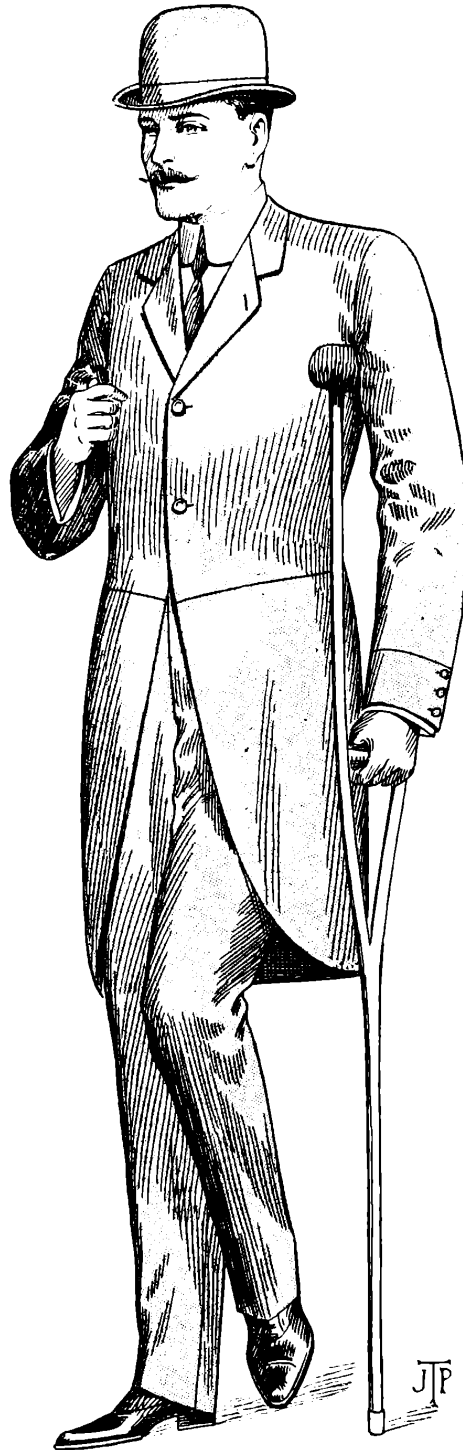
THE changes essential for a man whose infirmity demands the support of a crutch, or crutches, are details that many tailors disregard. As a result it is quite a common occurrence to find a man supported by a crutch whose coat on the affected side is bunched up at the neck until it completely covers the linen collar. The same side of the coat also stands away from the body and when pressed inwards by the arm and crutch forms a series of bulges and folds that are as unsightly as they are uncomfortable.

The cause of the trouble is, of course, the changed position of the shoulder on the crutch side, which is forced upwards until the length under the arm is increased and the distance from the bottom of the scye line upwards decreased, in just the same way as noticed in the case of the high or square-shouldered figure. These changes of a necessity affect the fit of a coat cut on the normal lines. The scye—on the deformed side—is, in short, too low for the figure, and produces the various defects above described; just as a low or normal cut scye would produce like results on a high-shouldered formation.

The remedy is, obviously, to raise the bottom of the scye curve and to introduce more material, or ease, at the scye points of both the front and back shoulder seams. These alterations will not diminish the size of the scye, and they will increase to the required amount the length from the bottom of the armhole to the waist line. They will also remove the bunching up of the cloth at the side of the neck and will permit of the collar fitting close and even around the curve of the gorge.

Of course the changes are confined to the side of the coat at which the crutch is carried. On the reverse side, which is assumed to be of normal formation, the draft is produced strictly upon normal lines.

Having dealt with the symptoms manifest in an improperly cut coat for a man of the formation under consideration, and also described in detail the causes of the defects, as well as having given a general idea of the changes necessary to ensure a correct fit,



THE MAN WITH THE CRUTCH.

Drawn from Life.

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast	18	}	Width shoulder measure (right),	27.
Waist	16		Depth shoulder measure (right),	28.
Seat	19		Depth shoulder measure (left),	27.

it will now be advisable to describe the effectual and systematic way in which the deviations are produced by the working of the "International System." In the first place there will, of course, be a considerable difference in the measurements taken on the two sides of the body. Taking the measurements in the ordinary way and on the normal side the usual quantities will be obtained. For illustration, the "depth shoulder measure" will be found 1 inch in excess of the "width shoulder measure." But on the crippled side the former measure will in all probability not exceed the latter. Indeed it is very likely that a man of this form will give a "depth shoulder measure" that is actually less than the "width." The result of these measurement changes in the draft will now be quite apparent to the students of this method. On the normal side the bottom of scye line will be sunk one half of the "excess" below the joint H, while on the abnormal side upon which no "excess" has been ascertained the bottom of scye line will be drawn across direct from the point H. As the top sections of the draft are worked upwards from the bottom of the scye line in each case, it follows that the high shouldered side will receive just the additions at the scye points of back and front shoulder seams that are essential. The under-arm length on the same side will be suitably increased by the changes made in the upper sections.

Man with Two Crutches.—Of course, if the man being dealt with carries two crutches instead of one, both sides of the coat will be cut alike, and in accordance with the measurements.

As a result, there being no "excess" measurement, the bottom of scye line on both sides will be drawn direct to the front from point H, and the scye points of both back and front shoulder will be raised to agree with the changed position of the bottom of scye line.

In making up, all coats for such figures should be very strongly stayed around the bottom of the armhole. Sometimes at this part the cloth is protected by strappings of leather.

COAT FOR MAN WITH CRUTCH.

Measures: 16½, 18, 38, 7½, 20½, 31.

Breast, 18 } Width shoulder measure, 27, ¾ = 18 inch scale (right-hand side).
Waist, 16 } Depth shoulder measure, 28 = 1 inch excess (right-hand side).
Seat, 19 } Depth shoulder measure, 27 = no excess (left-hand side).

Most of the system points in this draft are produced by divisions of the "scale."

COAT SYSTEM FOR MAN WITH CRUTCH.

MEASUREMENTS.

Waist length, 16½ inches. Fashion length, 18 inches.
Skirt length, 36 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

Instructions (right side).

Draw lines A B and A C.
D from A, 1/2 inch, E from D, waist length 16½ inches.
B from D, fashion length, 18 inches. F from E, 1 inch.
Draw line D to F.
G from A, 1/6 scale less 1/2 inch (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1½ inch).
As there is no excess on left side, the horizontal line is drawn from point H to front, and all the upper parts are worked from it (see dotted lines).
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ inch (7½).
M is squared down from L.
Draw shoulder seam G to L.
N from L, 2 inches.
P from O, 1/4 scale less ¾ inch (3¼).
Q from F, 2 inches, curve side seam.
R from O, 2/3 scale.
S is squared down from R.
T from R is 1/2 inch.
U from T 1/12 scale (1½).
V from T, 1/6 scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, 1/12 scale (1½).
X from C, same as back shoulder seam.
Y from U, one half of T—U (3/4).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN.
SS from S half waist plus 1/4 inch (8½).
J from Z, 2½ inches; NN to XX, 2 inches.
Curve front line XX, J—SS.
JJ and 12 are each 1 and 1½ inch from J and SS.
QQ from Q, 1/12 scale (1½).
MM from M, 1/12 breast (1½).
TT from QQ, 1/4 waist (4).
FF, 1/2 inch below line.
Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1¼ (17½).
SSS is 1/12 waist plus 1/4 inch below line.

SKIRT.

2 from S, 1/6 seat measure, less 1/4 inch; square 2, 3, 4, and make length to measure; 9 from 10 1/2 inch; front from 3 is 3/4 inch more than bottom curves of side body and forepart; 7 from 5, same as 3—4; 8 from 7 is 2½ inches; 8 from 7 1½ inch. Complete curves as diagram.

SYSTEME POUR HOMME À BÉQUILLE.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus des points se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46¾ cm.
F jusqu'à E, 2½ cm.
On dessine la ligne D jusqu'à F.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6¾ cm.).
H jusqu'à A, 1/2 échelle, 24 cm.
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
Du côté gauche on trace la ligne du point H.
On équivarr la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle, 16 cm.
L jusqu'à K, 1/3 échelle, 16 cm., plus 3¾ (19¾ cm.).
On équivarr la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 d'échelle moins 2 cm. (10 cm.).
Q jusqu'à F 5 cm.
On courbe la couture de côté.
R jusqu'à O, 2/3 de la mesure d'échelle, 32 cm.
On équivarr la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 d'échelle (4 cm.).
V jusqu'à T, 1/6 d'échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M 1/12 d'échelle (4 cm.).
X jusqu'à C même comme la ligne d'épaule au dos.
Y jusqu'à U 1/2 de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O, de la mesure de poitrine, 48 cm.
on courbe aussi le cou C par N, N.
SS jusqu'à S, 1/2 de ceinture plus 1 cm., (22½ cm.), en tout.
J jusqu'à Z, 6¼ cm.
NN jusqu'à XX, 5 cm.
On courbe la ligne au devant, XX, J, SS.
JJ et 12 sont chacun 2½ cm. et 3¾ cm. jusqu'à J, et SS.
QQ jusqu'à Q, 1/12 d'échelle (4 cm.).
MM jusqu'à M, 1/12 de poitrine (4 cm.).
TT jusqu'à QQ, 1/4 de ceinture (10¾).
FF 1¼ en bas la ligne.
On mesure, F jusqu'à Q et QQ à TT 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.
La mesure de la ceinture plus 4¼ (26).
SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne, 4¼.

LA JUPE.

2 jusqu'à S, 1/6 de bassin moins 1 cm. (7½), on équivarr les lignes, 2, 3, 4, et on fait la longueur à mesure, 9 jusqu'à 10 1¼ cm., 5 jusqu'à 3 est plus de 2 cm. que la courbe du fond de pièce du côté, et du devant, 7 jusqu'à 5 même de 3—4, 8 jusqu'à 7—6¼ cm., jusqu'à 7 est 3¾ cm.

KRUMMER-MANN.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 43 cm. Modenlänge, 46¾ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei drittel Schulterweite (72) giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Taillennlänge, 43 cm.
B von D, Modenlänge, 46¾ cm.
F von E, 2½ cm.
Ziehe Linie D zu F.
G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾).
H von A, halbes Skala (24).
I von H, ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.).
K von I, 1/3 Skala (16).
Auf der linker seite von Linie H.
L von K, 1/3 Skala (16) plus 3¾ (19¾).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L.
N von L, 5 cm.
P von O, 1/4 Skala, minus 2 cm. (10).
Q von F, 5 cm., kurve seiten linie.
R von O, 2/3 Skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 Skala (4).
V von T, 1/6 Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, 1/12 Skala (4).
X von C gleich als die Schulternaht.
Y von U, halbes Mass T—U (2).
Kurve Armloch und Schulternaht.
Z von O, das Brustmass (48).
Kurve Hals, C durch NN.
SS von S, halbes Tailles-mass plus 1 cm. (22½).
J von Z, 6¼ cm. NN zu XX ist 5 cm.
Kurve Brustlinie, XX, J, SS.
JJ von J ist 2½ cm., und 12 von SS 3¾ cm.
QQ von Q, 1/12 Skala (4).
MM von M, 1/12 Oberweite (4).
TT von QQ, 1/4 Taillennmass (10¾).
FF ist 1¼ cm. unter der Linie.
Messe F zu Q, und QQ zu TT.
Das ganze macht 15 cm. Setze dasselbe an zu SS, und Messe zu EE Taillennmass, plus 4½ cm. (26).
SSS ist 1/12 Taillennmass plus 1 cm. unter Linie (4½).

SCHOOSS.

2 von S, 1/6 Gesässmass, minus 1 cm. (7½), Ziehe im Winkel von 2, zu 3, und 4. 9 von 10, 1¼ cm. 5 von 3, ist 2 cm. mehr als die untere. Kurve von Seiten und Vorterteil. 7 von 5 ist dasselbe als 3—4. 8 von 7—6¼ cm. 8 von 7 ist 3¾ cm.

THORNTON'S INTERNATIONAL SYSTEM.



PLATE 80.—MAN WITH CRUTCH.

L'HOMME AVEC BEQUILLE.

KRUMMER-MANN.

THE DEPRESSED SHOULDER.

THERE is no deviation from the normal outline more frequently encountered than the type of man who drops on one side. This side, it may be here mentioned, is more usually the right-hand one. The depression here alluded to is generally accompanied by a projection of the hip bone on the affected side of the body, and this feature is one that calls for precise and particular attention in the fitting of such a figure. Many tailors in making what they consider the required changes simply sink the scye circle exactly as described in the article headed "The Man with the Crutch." But for the figure now being dealt with such a change is not the most judicious one, as it leaves out of consideration the necessity for infusing more cloth, or ease, at the projecting hip point, where it is so imperatively required. Further, if the student by way of experiment assumes the position of body here dealt with, he will at once see that the deviation makes no change in the dimension of either the "width" or "depth" shoulder measurement. If a piece of tape be tacked or secured at the top of the back closing seam, and is then carried down under the arm circle in the direction taken by the "depth shoulder measure," it will be seen that its length is not at all affected when the shoulder is depressed. Another aspect in which this disproportion may be logically considered is that, unlike the case of men whose shoulder measurements are diverse, there is no projection of the *scapula* or blade bone, which remains of the normal development, and thus calls for no changes from the normal in the outline of the pattern.

INSTRUCTIONS FOR DRAFTING.

Having produced the pattern in accordance with the standard instructions, place it in the position suggested by the solid lines of the diagram (N). XX is the position of the forearm seam. Mark the upper part of the forepart from XX around scye curve, shoulder, neck, and top of breast line exactly the same as the normal "Block" pattern.

Without moving the pattern, next make a mark at point X the top of the side-body seam.



THE DEPRESSED SHOULDER.

Drawn from Life.

Measures: 16½, 18, 7½, 20½, 31.

Breast 18	}	Width shoulder measure, 27.
Waist 16		
Seat 10		

When this has been done place a finger immediately over the point XX, which becomes a pivot, and twist the pattern outwards until the point X swings up towards the point B at the top of the side-body seam.

With the position thus changed mark the lower curve of the scye from XX to XXX, as shown by the dotted line. (Of course the distance that XXX is above X is dependent upon the extent of the shoulder depression, but ¼ inch may be accepted as the most usual amount.)

With the forepart still in the swung position mark the side-body seam from point XXX, downwards to W at bottom. Also mark the curve of the waist line from point W to Z. See dotted line. The front edge from the breast downwards will finally require marking as suggested by the dotted line running downwards to point Z.

The alteration in outline that the above deviations produce is, in effect, exactly the same as though the forepart line had been slit upwards from the waist line to point XX, and opened out by the insertion of a "wedge" over the hip, the correct size of waist being preserved by a reduction at the front of waist.

The alterations are indicated to the eye by the solid lines of the diagram, which show the normal pattern, and the dotted lines that suggest the required changes.

DEPRESSED SHOULDER IN THREE-SEAMER COATS.

The defect seen in a normal cut "body-coat," when placed upon a man with uneven shoulders, are also evident in three-seamer coats; indeed, in some respects they appear accentuated. To rectify the faults the plan above described for close-fitting coats will be found effective. For the student's convenience the main changes are here set out in a condensed form. Point XXX, from X, is ¼ inch. Make XX a pivot and swing point X (normal) upwards to XXX. While the pattern is thus swung, mark side-seam from XXX to W; bottom from W to Z; and front from breast to Z. The dotted lines indicate the required alterations from the normal outline.

THORNTON'S INTERNATIONAL SYSTEM.

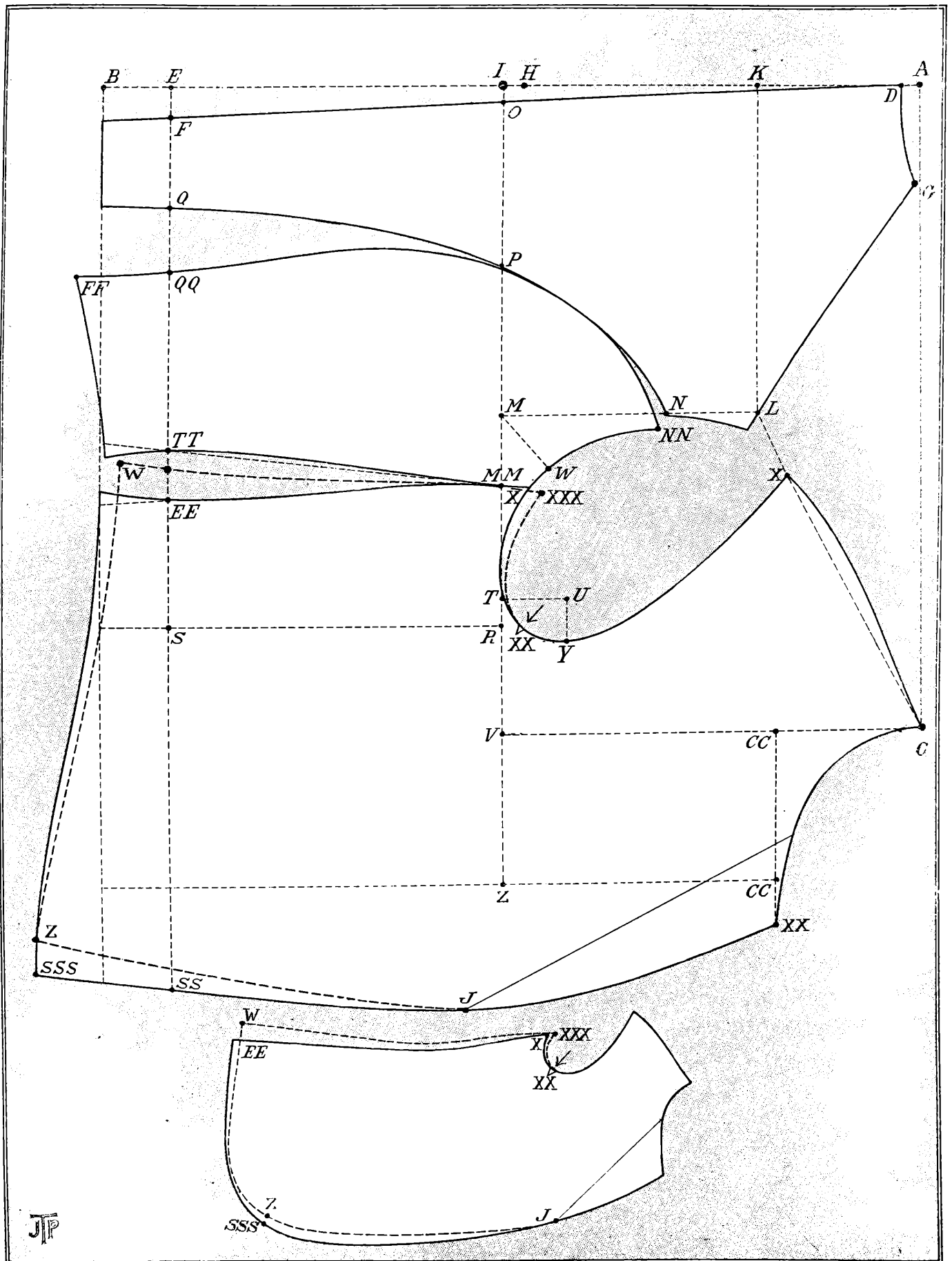


PLATE 81.—THE DEPRESSED-SHOULDER DRAFTS.

DESSINS AVEC L'ÉPAULE INCLINÉE.

NIEDRIGE SCHULTER AN RECHTER SEITE.

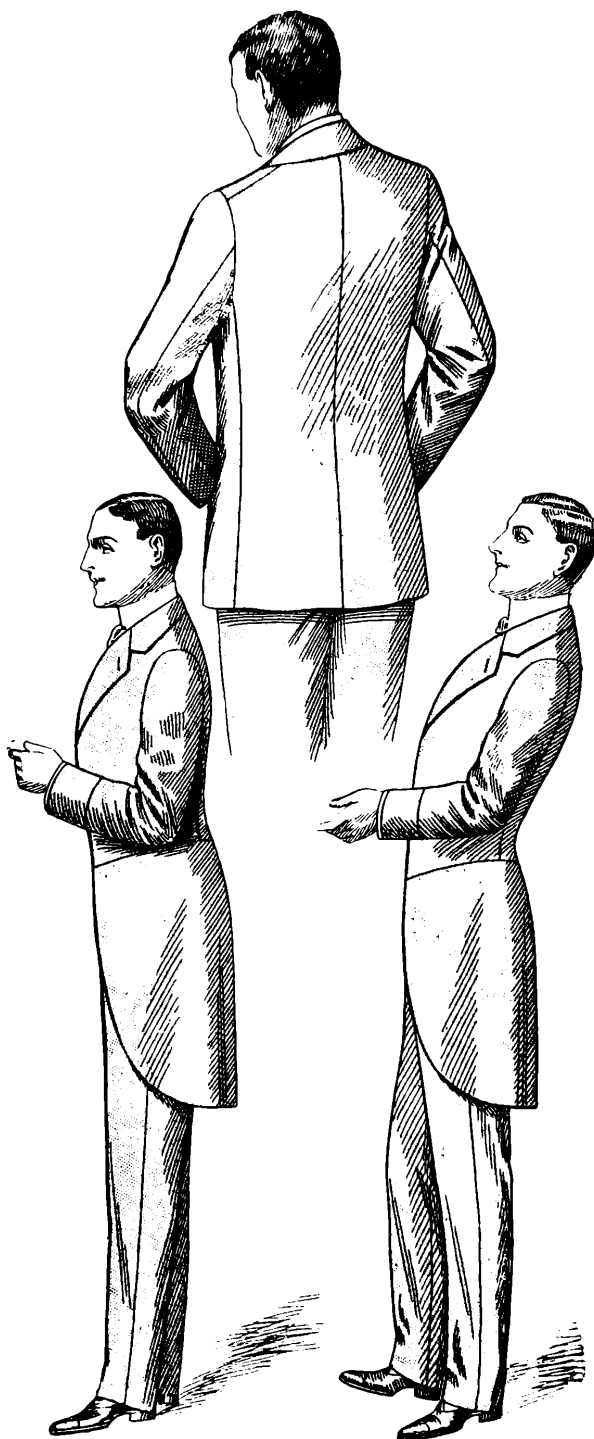
FIGURE WITH HEAD FORWARD

AND

FIGURES BENT FORWARD AND BACKWARD FROM WAIST LINE.

AMONGST the great number of bodily conformations that the tailor encounters (Dr. Wampen computes them at 450) there are just a few that neither "direct" nor "divisional" methods of cutting can be expected to adequately provide for. In these cases every tailor must of a necessity depend upon his powers of observation to secure good results. And here it may be observed that the tailor whose system of cutting is based upon the divisional principle will always be the possessor of keener observation as regards form deviations, than he who depends upon what is termed the direct measure principle. Of the types of form above alluded to, the

FIGURE WITH HEAD FORWARD is a good example. The form in all its general proportions may be exactly of the normal type. The one deviation is the forward inclination of the neck from the seventh vertebra upwards. This disproportion is very frequently met with in the case of very tall men who are otherwise perfectly proportionate. A coat cut on the normal lines, if placed upon such a figure, will appear low at the back and side of the neck, and the collar will stand away in a most unsightly fashion. All the other points of the garment will be unaffected. The removal or prevention of the defects above described is effected by raising the curve of the back neck above the normal line, which will allow the collar to rise upon the neck, while at the same time fitting close to the back. If with this alteration no change were made at the front neck point the back could not pass upwards as required. This being so the front neck point must be advanced beyond the point C the same distance as the curve of the back neck is raised above the normal line. Very much the same effect as the alteration here described is produced by increasing the height of the collar stand, but as all practical tailors will know, this change necessitates an increased depth of collar "leaf," which is not generally desirable.



FORWARD

AND

BACKWARD INCLINED FIGURES.

FIGURE BENT FORWARD.

The requirements of the figure described as "stooping" have already been fully dealt with, but the student must realize that the form here considered is of quite a different type. In the stooping figure the back is full and the forward inclination begins at the dorsal section of the vertebrae. The width shoulder measure exceeds the normal, and the chest is contracted.

The bent forward figure here dealt with is in the formation and dimensions of the upper part perfectly normal, so that, of course, no changes from the normal will be found in the measurements. The precise change from the normal is due to the fact that the figure from the waist line upwards has a forward inclination, such as suggested by the drawing given on this page. It is a type of form not very frequently met with, and when it is, the unobservant tailor frequently overlooks it. As a result the normal cut coat when worn upon such a figure will be found defective in the hang of the skirts which will wing away towards the back and overlap at the back pleats. The remedy consists in shortening the front of the forepart at the point SSS, and continuing the reduction by a decreasing quantity as far as the point FF, at the bottom of the side seams of side-body. The skirt—if this alteration be made—may be cut on the normal lines, as when the front of forepart is reduced in length the skirt when joined to it will be lifted upwards, and all the surplus material at the back pleats will be effectually removed.

FIGURE BENT BACKWARD.

In this form the features described in dealing with the bent forward figure are reversed, as the body from the waist line upwards is thrown backward. The legs in figures of this type usually project at the calves while the front of the thighs are full or prominent. The changes in the pattern draft are the converse of those described for the bent forward figure. The front of forepart is lengthened which permits of the skirt falling fair at the back pleats.

MAN WITH HEAD FORWARD.

Measures: 16½, 18, 38, 7½, 20½, 31,

Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
Waist, 16 } Depth shoulder measure, 28 1 inch excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

COAT SYSTEM FOR MAN WITH HEAD FORWARD.

MEASUREMENTS.

Waist length, 17 inches. Fashion length, 18½ inches.
Skirt length, 36 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

Instructions for Drafting.

Draw lines A and A C.
D from A, ½ inch; E from D, waist length, 17 inches.
B from D, fashion length, 18½ inches. F from E, 1 inch.
Draw line D to F.
G from A, 1/6 scale, less ½ inch (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1/2 inch).
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ inch (7½).
M is squared down from L.
Draw shoulder seam G to L.
N from L, 2 inches.
P from O, 1/4 scale less ¾ inch (3¾).
Q from F, 2 inches, curve side seam.
R from O, 2/3 scale.
S is squared down from R.
T from R is 1/2 inch.
U from T, 1/12 scale (1½).
V from T, 1/6 scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
W from M, 1/12 scale (1½).
X from C, same as back shoulder seam.
Y from U, one-half of T—U (3/4).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN.
SS from S half waist plus 1/4 inch (8½).
J from Z, 2½ inches: NN to XX, 2 inches.
Curve front line XX, J—SS.
JJ and 12 are each 1 and 1½ inch from J and SS.
QQ from Q, 1/12 scale (1½).
MM from M, 1/12 breast (1½).
TT from QQ, 1/4 waist (4).
FF, 1/2 inch below line.
Measure F to Q, and QQ to TT. This totals 6 inches; place this amount at SS and measure out to EE, the waist measure plus 1¼ (17¼).
SSS is 1½ waist plus 1/4 inch below line.
The addition for the head forward figure is shown by the short curved line from point A and the advancement of the neck point the same amount beyond point C.

SKIRT.
2 from S, 1/6 seat measure, less 1/4 inch; square 2, 3, 4, and make length to measure; 9 from 10 1/2 inch; front from 3 is 3/4 inch more than bottom curves of side body and forepart: 7 from 5, same as 3—4; 8 from 7 is 2½ inches. Complete curves as previous diagrams.

SYSTÈME POUR HOMME À TÊTE AVANCÉE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 46¾ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus les points se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 46¾ cm.
F jusqu'à E, 2½ cm.
On dessine la ligne D jusqu'à F.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6¾ cm.).
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
On équivarr la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.) plus 3¾ (19¾ cm.).
On équivarr la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule G jusqu'à L.
N jusqu'à L, 5 cm.
P jusqu'à O, 1/4 d'échelle moins 2 cm. (10 cm.).
Q jusqu'à F, 5 cm.
On courbe la couture de côté.
R jusqu'à O 2/3 de la mesure d'échelle, 32 cm.
On équivarr la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 échelle (4 cm.).
V jusqu'à T, 1/6 échelle (8 cm.).
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
W jusqu'à M, 1/12 d'échelle (4 cm.).
X jusqu'à C même comme la ligne d'épaule au dos.
Y jusqu'à U, 1/2 de T—U, 2 cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm., on courbe aussi le cou C par N, N.
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½ cm. en tout).
J jusqu'à Z, 6¼ cm.
NN jusqu'à XX, 5 cm.
On courbe la ligne au devant XX, J, SS.
JJ et 12 sont chacun 2½ cm. et 3¾ cm. jusqu'à J, et SS.
QQ jusqu'à Q, 1/12 d'échelle (4 cm.).
MM jusqu'à M, 1/12 de poitrine (4 cm.).
TT jusqu'à QQ, 1/4 de ceinture (10¾).
FF 1¼ en bas la ligne.
On mesure, F jusqu'à Q et QQ à TT 15 cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE.
La mesure de la ceinture plus 4½ (26).
SSS sont 1/12 de ceinture plus 1 cm. en bas de la ligne, 4½.
La forme pour la tête avancée est montée par la ligne courbe de A, et l'avancement du point du cou le même au-delà C.

KOPF VORWARTS BRINGEN. FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzlänge, 43 cm. Modenzlänge, 46¾ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Geßsmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei drittel Schulterweite (72) giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Taillenzlänge, 43 cm.
B von D, Modenzlänge 46¾ cm.
F von E, 2½ cm.
Ziehe Linie D zu F.
G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾).
H von A, halbe Skala (24).
I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.).
K von I, 1/3 Skala (16).
L von K, 1/3 Skala (16) plus 3¾ (19¾).
M ist im Winkel gezogen von L.
Ziehe Linie G zu L.
N von L, 5 cm.
P von O, ¼ Skala, minus 2 cm. (10).
Q von F, 5 cm., kürve seiten linie.
R von O, ⅔ Skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 Skala (4).
V von T, 1/6 Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, 1/12 Skala (4).
X von C gleich als die Schulternaht.
Y von U, halbes Mass T—U (2).
Kürve Armloch und Schulternaht.
Z von O, das Brustmass 48.
Kürve Hals, C durch NN.
SS von S, halbes Taillenz-mass plus 1 cm. (22½).
J von Z, 6¼ cm. NN zu XX ist 5 cm.
Kürve Brustlinie, XX, J, SS.
JJ von J ist 2½ cm., und 12 von SS 3¾ cm.
QQ von Q, 1/12 Skala (4).
MM von M, 1/12 Oberweite (4).
TT von QQ, 1/4 Taillenzmass (10¾).
FF ist 1¼ cm. unter der Linie.
Messe F zu Q, und QQ zu TT.
Das ganze macht 15 cm. Setze dasselbe an zu SS, und Messe zu EE Taillenzmass, plus 4½ cm. (26).
SSS ist 1/12 Taillenzmass plus 1 cm. unter Linie (4½).
Die gefalt fur kopt vorwärts bringen ist machen von den kürve Linie von puntst der hals puntst ist derselbe über puntst C.

SCHOSS.

2 von S, 1/6 Geßsmass, minus 1 cm. (7½).
Ziehe im Winkel von 2, zu 3, und 4, 9 von 10, 1¼ cm. 5 von 3, ist 2 cm. mehr als die untere. Kurve von Seiten und Vorterteil. 7 von 5 ist dasselbe als 3—4. 8 von 7—6¼ cm.

THORNTON'S INTERNATIONAL SYSTEM.

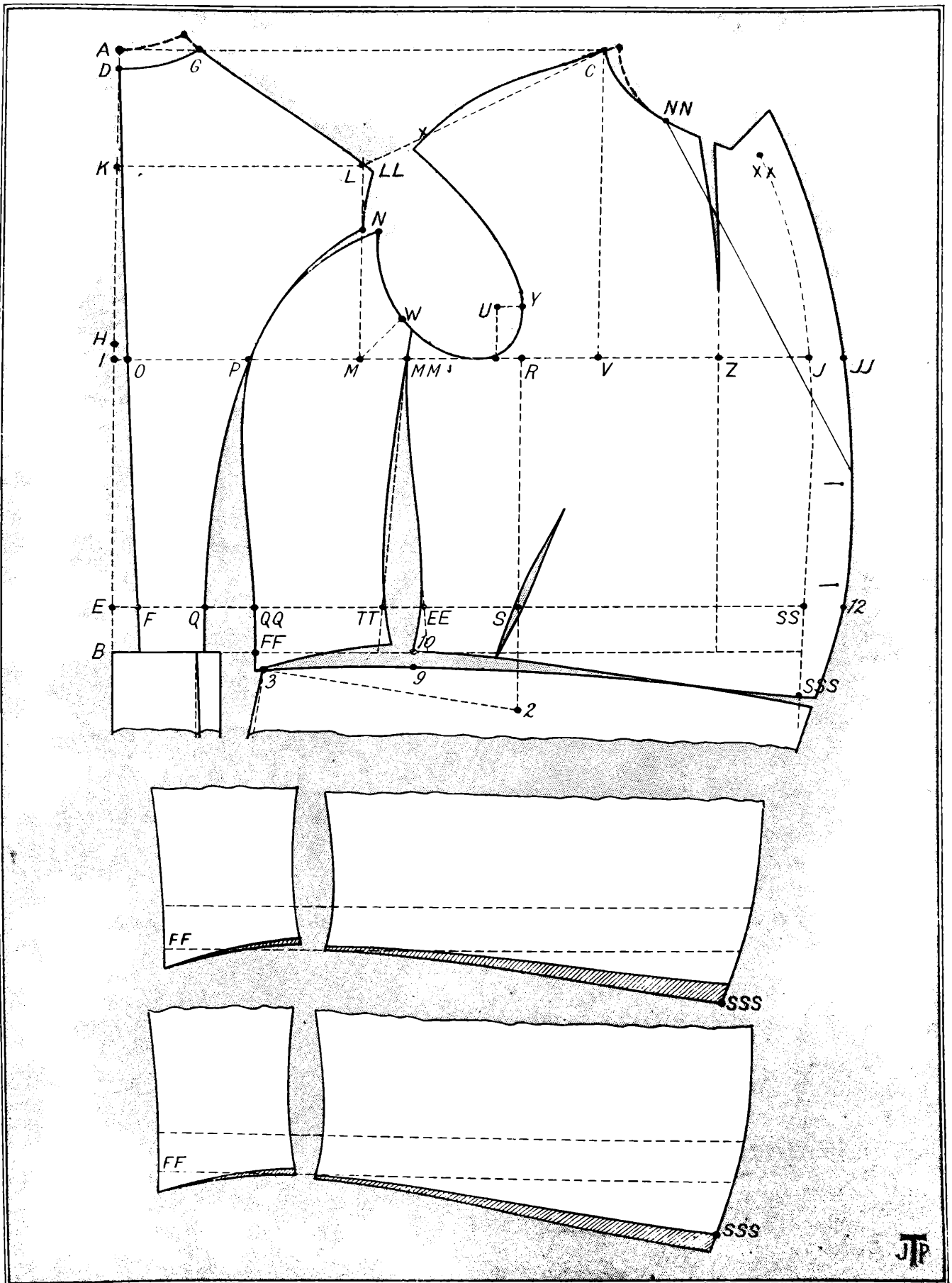


PLATE 82.—HEAD FORWARD, AND FORWARD AND BACKWARD BENDS.

TÊTE AVANCÉE ET PENCHÉE EN AVANT ET EN ARRIÈRE.

KOPF VORWÄRTS UND VORWÄRTS UND ZURÜCKHÄLT STELLUNG.

SHOULDER MEASUREMENT TESTS.

— : o : —

THE student of the International System who has studied the effect of the uses to which the width and depth shoulder measurements are put, will be in a position to realize how effectual they are in providing the correct pattern outline for all the principal deviations of form. This operation, he will also know, is carried out through the direct medium of the "system," and is not in any way dependent upon what the old time tailor defined as "judgment."

If the shoulder measurements as taken on the body are either large or small in comparison with the standard measurements of the body, then the pattern as produced will be large or small, as the case may be, in its corresponding sections. This fact naturally inspires great confidence in the cutter, as common sense suggests that if the width shoulder or depth shoulder sections of the coat measure up the same as the amounts taken on the body there is good reason to assume that the fit will be correct.

If a pattern as cut measures across the chest or waist an inch or so more or less than the measurements taken on the body, no cutter hesitates in at once declaring it to be either too large or too small, following upon which decision he proceeds to increase or decrease the sizes in agreement with the dimensions taken. Were he not to do so, he would know that the garment would be undesirably large or small for the wearer of it.

On the same line of reasoning it is positively certain that a pattern outline which measures larger or smaller in the shoulder sections than the quantities taken on the body, can only fit when these sections are altered to agree with the actual measurements of the body.

Should the width shoulder measure as taken on the body be, for illustration, say 27, and if the coat as measured up in the direction taken by the tape on the body proves to be, say, 28, it is certain that the one inch surplus must be taken away from the back sections before a correct fit is assured.

In thus testing a pattern by shoulder measurements after the depth has been produced by system, it is of the highest importance that the direction of the measurements should accord with the position that the tape occupied on the body. To insure this the pattern must be measured up by almost straight lines (see solid black lines on the reduced diagrams). A narrow tape must also be used, as no one can accurately measure such curves with a broad one. At the front curve of the scye the edge of the tape should be kept inside the line of the scye circle, and from the fore-arm pitch to the middle of the back seam the line, in checking the "width" measure, should run straight, which will carry it slightly above the back curve of the scye. This, the student will find, is the direction that the tape takes on the body (see previous instructions for taking coat measurements). The depth shoulder measurement is checked as shown on the diagram. The amount extending upwards beyond the neck point of the front shoulder is the same as the width of the back neck.

The changes produced by the system are clearly suggested by the reduced diagrams of the various forms that appear on the opposite page.

Normal Outline.—Measurements: Breast, 36 inches; waist, 32 inches. Width shoulder measure, 27 inches. Depth shoulder measure, 28 inches. The pattern as produced by the working of the system will measure up the above quantities in the direction taken by the solid lines, as will also the models for the following conformations if produced by the respective measurements.

Full Back.—Measurements: Breast, 36 inches; waist, 32 inches; width shoulder measure, $28\frac{1}{2}$ inches; depth shoulder measure, $29\frac{1}{2}$ inches.

Small Back.—Measurements: Breast, 36 inches; waist, 32 inches; width shoulder measure, $25\frac{1}{2}$ inches; depth shoulder measure, 27 inches.

Low Shoulders.—Measurements: Breast, 36 inches; waist, 32 inches; width shoulder measure, 27 inches; depth shoulder measure, 29 inches.

High Shoulders.—Measurements: Breast, 36 inches; waist, 32 inches; width shoulder measure, 27 inches; depth shoulder measure, 27 inches.

Corpulent Figure.—Measurements: Breast, 48 inches; waist, 52 inches; width shoulder measure, 33 inches; depth shoulder measure, 33 inches.

THORNTON'S INTERNATIONAL SYSTEM.

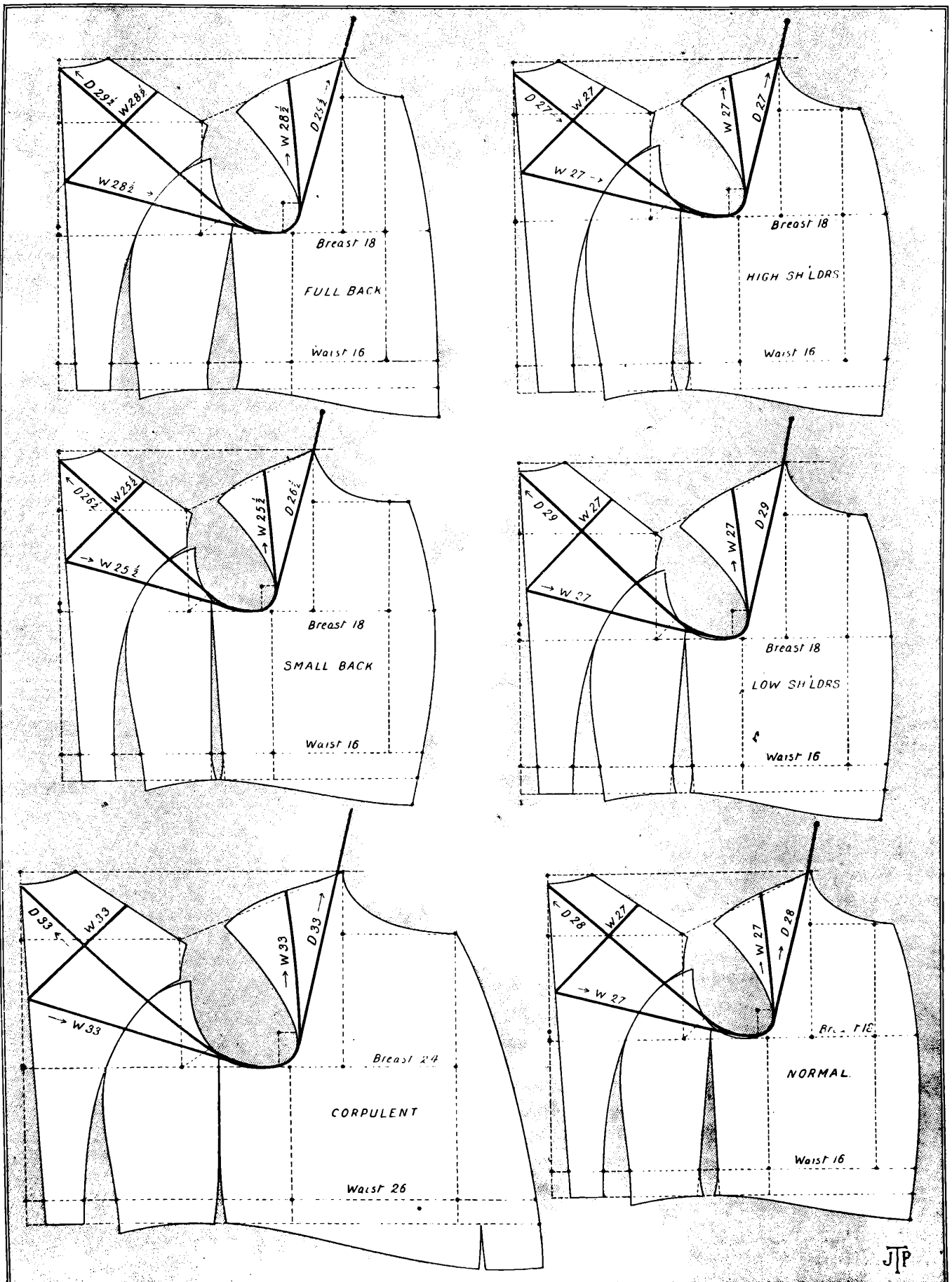


PLATE 83.—SHOULDER MEASUREMENT TESTS.

ÉPREUVES DES MESURES DES ÉPAULES.

SHULTERMAAS PROBEN.

SOME OPTICAL ILLUSIONS.

MANY complete books might be compiled illustrative of the divergencies of opinion entertained by cutters as to the correct outline of the standard model designed for a body garment. There is seldom a meeting of cutters for the discussion of technical problems at which the novice is not perplexed by the confident yet conflicting declarations of presumably experienced men, upon points on which it might reasonably be conjectured no difference of opinion could possibly exist.

Here a striking illustration might be afforded by the perpetual disputes regarding "balance," "straightness and crookedness," &c. Who, that has ever attended the meetings of a Foremen Tailors' Society, has not seen the confident critic who measures across in a horizontal direction from the top of the back closing seam to the front neck point, and who, finding that it is either more or less than the quantity he personally finds correct in his practice, at once stigmatizes the draft as being either too "straight" or too "crooked"? Who has not seen the same type of critic measure upwards from the horizontal base, or breast line, at the bottom of scye, to the neck point of the front shoulder, and then, finding it more or less than the distance produced by the method he personally favours, at once declare the front "balance" as being either too long or too short? Let it be noted that these superficial tests entirely ignore the all-important features of waist suppression and width of back neck. If the draft thus adversely criticized were cut out from the paper into its various parts and then handed to the critic (without any construction lines) he would at once—prior to its minute examination—place it in the position assumed *by the parts of the system he uses*. He would then very likely declare it a well-balanced and correctly proportioned outline, simply because its form would be identical with that produced by the method he found reliable in his own practice. It is simply the basis of construction, the mere arrangement of lines, the *plan* of the "system" used, that in the vast majority of cases decides his opinion.

The positions of the various construction lines, and the location of the various parts of the model in most systems of cutting, are simply decided by their authors with a view to their practical adaptability in producing the desired result. It is the completed outline of the model, and not the lines used in its evolution, that all practical men aim at.

SYSTEMS IN THE CLOSED POSITION.

For many years it was the custom of system-makers to produce their models in what was termed the closed position. The pattern of the back was first produced, and then the side body touching the side seam of the back at top and bottom, with the necessary allowance for blade room (about 1 in.), overlapping at the bottom of scye line. The forepart was next produced, the side-body seam being level with the corresponding seam of the side-body, and the required addition for hip room allowed in the form of "spring" by overlapping below the waist line.

SYSTEMS IN THE SQUARE.

Of late years the closed position of the draft was very generally discarded in favour of systems produced in what is termed the square. In these plans lines are drawn at right angles within which the fitting points are located to accord with the measurements taken, the necessary reduction for the waist being arrived at by suppressions at the side and side-body seams. That this is the most *convenient* plan of working the experience of the vast majority of present-day cutters amply demonstrates, and it may be added that it provides a much more reliable basis for the application of accurate tests than the old-time plan of "sweeps" with the model in a closed position.

GEOMETRICAL SYSTEMS.

In the production of a model by geometrical projection the use of the square as an accurate basis is well illustrated by the draft of Mr. L. Kelly, which is included in this work. Here, however, the *appearance* of the front neck and length of shoulder is so crooked and long that it at once repels the cutter with a superficial knowledge of his business. He does not notice that the waist suppressions and general arrangement of the model below the breast line are such as to restore the outline, when its parts are sewn together, to the form generally recognized as correct.

INTERNATIONAL SYSTEM ILLUSTRATIONS.

To illustrate the effects of divergent arrangements in systematic cutting the outlines given on the opposite page are introduced. Here the International System is slightly varied in its working, so that the drafts present considerable contrasts. One appears to have a very long and crooked shoulder, while the other appears very short and straight. But when cut out each is an exact duplicate of the other, and both are identical with the standard International model. The *apparent* changes are merely optical illusions. The outlines being identical, there can be no change in fit.

THORNTON'S INTERNATIONAL SYSTEM.

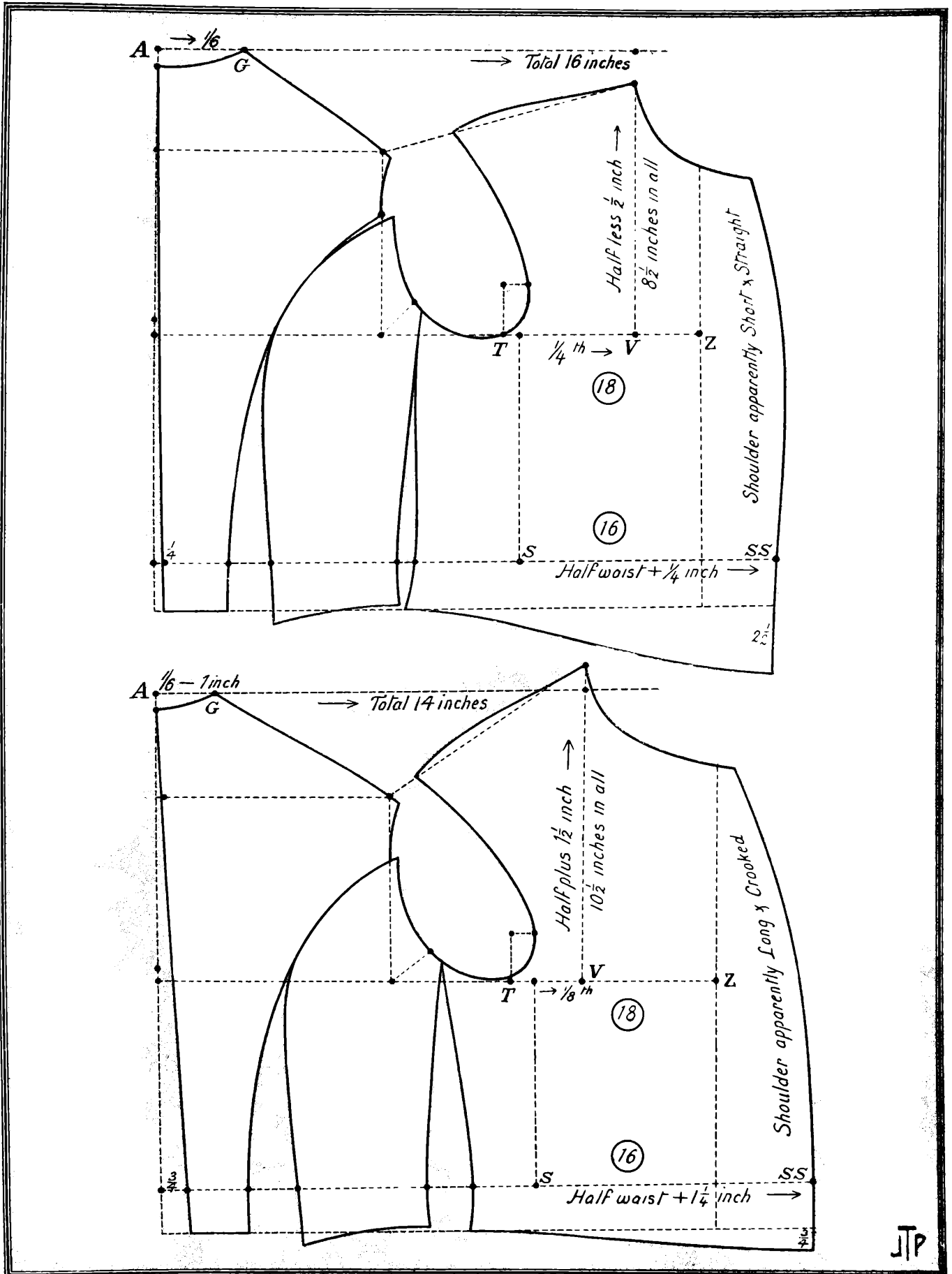


PLATE 84.—SOME OPTICAL ILLUSIONS.

QUELQUES ILLUSIONS OPTIQUES.

DIE OPTISCHE TÄUSCHUNGEN.

Hunting,
Golfing,
Tennis,
Boating,
Yachting,
Fishing,
Riding,



Sporting Garments.



Coaching,
Cycling,
Touring,
Racing.
Shooting,
Motoring.

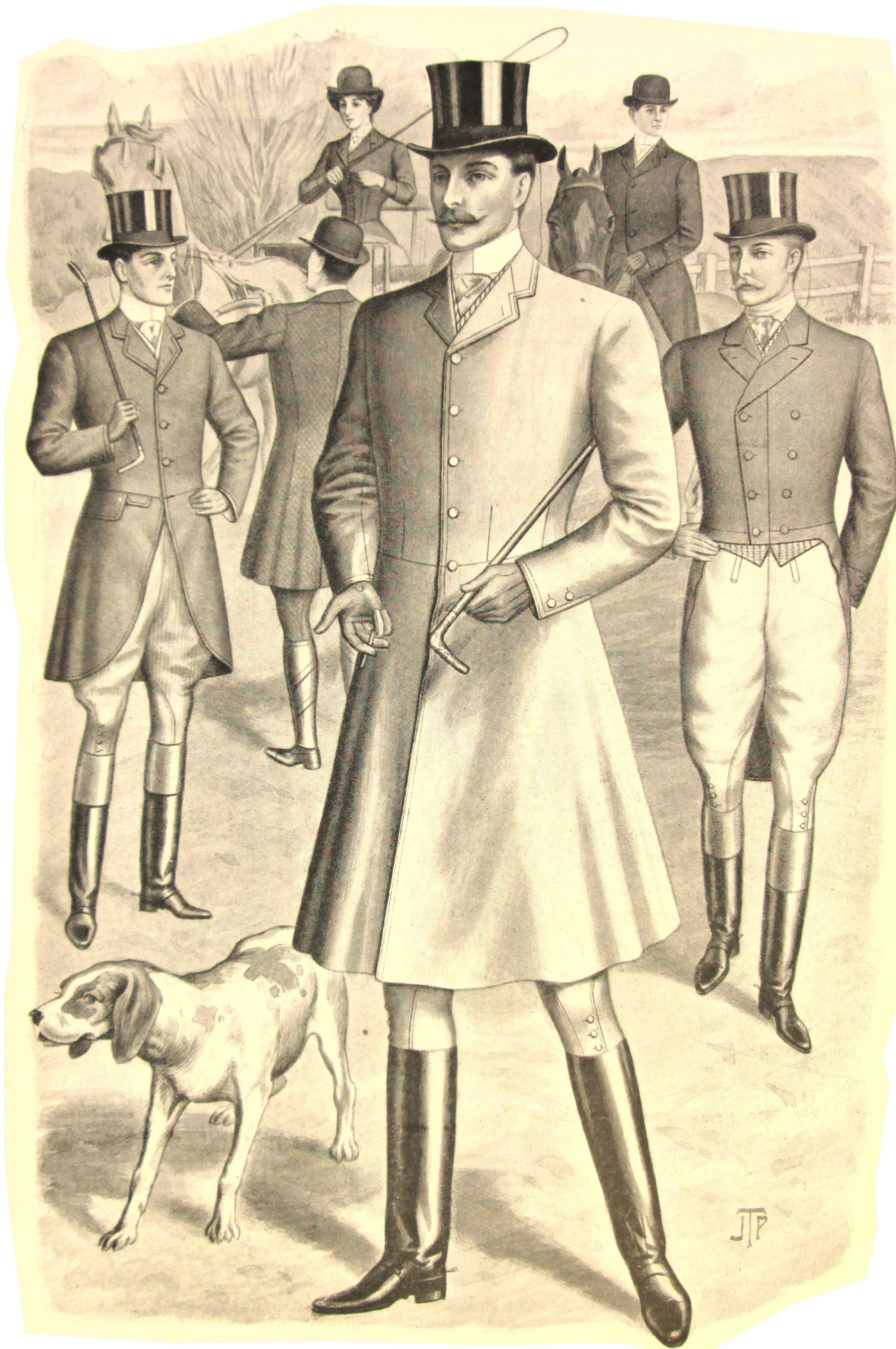
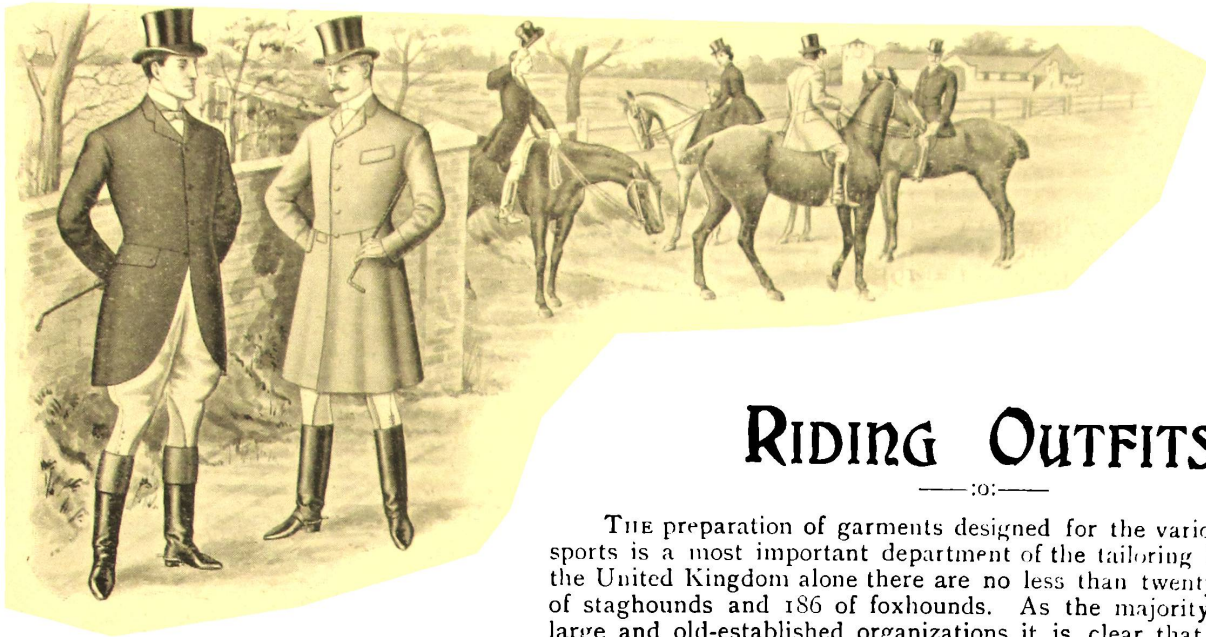


PLATE 85.—HUNTING OUTFIT STYLES.

COMPLETS DE CHASSE.

JAGDKLEIDUNG.



RIDING OUTFITS.

— 10: —

THE preparation of garments designed for the various equestrian sports is a most important department of the tailoring business. In the United Kingdom alone there are no less than twenty-three packs of staghounds and 186 of foxhounds. As the majority of these are large and old-established organizations it is clear that a very large number of tailors must be employed in suitably equipping the members constituting them. In many parts of the country there are old-standing tailoring firms whose business is almost exclusively confined to the making of riding outfits. In London, alone, there are several firms of world-wide repute who do an enormous business in this direction. One well-known firm here employs in the season no less than sixty breeches makers (not including the leather breeches makers) and coat and waistcoat makers. As the proper execution of hunting outfits calls for the use of really good material, cutting and sewing, and as those indulging in such sports are usually men of leisure and wealth, the prices generally charged for such garments are not cut down to the narrow margin of profit that the general tailor must, in too many cases, be content with.

COMPLETE HUNTING OUTFIT.

As a guide to the tailor entering upon the execution of riding garments, it will be useful to here enumerate the various articles that constitute an ordinary outfit :—

- (1) Scarlet full dress riding coat, single-breasted frock or morning coat shape.
- (2) Undress coat, black or grey Melton, sometimes made of drab covert coating.
- (3) Ball dress coat of scarlet cloth ; white buckskin cloth breeches ; scarlet dress vest.
- (4) Black doeskin trousers, occasionally worn with ball dress coat.
- (5) Two pairs of breeches (cord, or buckskin cloth), cut easy over thighs and strapped with leather.
- (6) One waistcoat, single-breasted, no collar, cloth sometimes as coat, frequently of " Tattersall " material.
- (7) Hat, tall shaped, silk, with cord for looping to coat collar. (The first, second, and third " Whips " wear round-peaked, jockey-shaped caps, of black velvet.) Boots, spurs, whips, &c., &c.
- (8) Riding overcoat (water-proofed), of loose sac-back overcoat form. Macintosh rain coat, to fit easy.

COLOURS USED IN HUNTING OUTFITS.

Although some sixty years a variety of colours, in which green and brown predominated, were worn by huntsmen, the taste for many colours has now subsided, until scarlet, black, and dark grey, are the general wear. The one exception is the " Badminton," or Duke of Beaufort's Hunt, the members of which wear blue coats, with buff collars. Scarlet is the standard colour for all hunt coats. Distinctions in detail are shown by the diversity of colours used for the collars. In the " Quorn " hunt the collars are white. In the Cheshire and old Surrey clubs the collars are green. The " Berkeley " coats have a collar of black velvet, with a fox's head embroidered in gold, &c., &c.

THE CUTTING OF HUNT COATS.

In the cutting of all styles of coats used for riding the following changes from the standard form are necessary :—

- (1) The coat must be cut larger in all its sections, to provide for ease and thick lining.
- (2) The curve of the back scye must be filled up to give ease for the movements of arms.
- (3) The hollowing of the under-side sleeve must also be filled up.
- (4) The neck point must be slightly advanced, or " straightened."
- (5) Additional care must be introduced at the scye points of the shoulder seams.
- (6) The skirt must be cut with a hollow waist seam and ample ease around the bottom edge.

SCARLET FROCK COAT DETAILS.

The coat is cut in the single-breasted frock form (see diagram). It has five holes and buttons down the front. Gentlemen of the old school often insist upon flaps at the waist seam, and an outside breast pocket with flap. Up-to-date riders, however, have no outside pockets in such coats. The pockets are arranged inside the pleats, with two inside breast pockets protected by flaps and holes and buttons. In the left skirt facing is inserted a " sandwich " pocket of macintosh, with flap and hole and button. The body and sleeves of the coat are lined with flannel, and the skirt with scarlet cloth, or waterproof material. At the end of the collar a small " tab " for buttoning up is introduced. The sleeve hands are finished by wind cuffs of flannel usually drawn in by elastic. The most careful tailors, however, finish the wind cuff with a narrow wrist band containing a small hole and button. The wearer, when overheated, can open this band, which allows for the admission of air up the sleeves. A saddle pad is secured inside the top opening of the back skirts. The edges are double stitched. The sleeve hands are finished with two holes and buttons.

HUNTING FROCK COAT.

MEASUREMENTS:

Lengths: 16½, 18, 39. Sleeve: 7½, 20½, 31.
 Breast, 17, increase 1 = 18 }
 Waist, 15, increase 1 = 16 } Width shoulder measure, 25½. ¾ = 17 in. scale, increase 1 = 18.
 Seat, 18, increase 1 = 19 } Depth shoulder measure, 26½ = 1 in. excess.

To accommodate woollen lining, the breast, waist, seat, and scale are increased one inch, or more if necessary.

PARTICULARS: Single-breasted, 5 holes at front. Inside pleat pockets of waterproof. Ticket pocket at front of waist seam, with flap. One pocket inside left breast. Sandwich pocket of macintosh, with hole and button flap, in the left skirt facing. Very full skirts. Skirts lined with waterproof, or same cloth as coat. Body and sleeves lined woollen. Two button holes in each sleeve. Saddle pad of the same cloth as coat, and wind-cuffs of flannel. Edges double-stitched. Material: scarlet cloth, grey, or black Melton, or drab covert coating. Crest. Buttons usually gilt.

INSTRUCTIONS FOR DRAFTING.

To form the Back.

A, B, and CC are found by square lines.
 H from A, one-half of scale (9).
 I from H, one-half the "excess" (½ in.).
 Square the base line, I towards J, as diagram.
 D from A, ¼ in. for top of closing seam.
 G from A, one-sixth scale less ½ in. (2½).
 Curve the back neck from G to D.
 E from D, the natural waist length plus ¼ in. (16¾).
 B from D, the body length plus ¼ in. (19).
 F from E, 1 in. for back suppression.
 Draw back closing seam from D through F.
 K from I, one-third of scale upwards (6).
 Square back stretch line from K towards L.
 L from K, one-third scale plus 1½ in. (7¾).
 Square line from L downwards to find M.
 N from L, 2 in. for width of back pitch.
 P from O, one-fourth scale less ¾ in. (3¾).
 Q from F, 2 in. for width of back waist.
 Curve side seam from N through P and Q.
 Draw back shoulder seam from G through L.

To form Back Skirt.

Continue line A—B downwards to full length (38).
 Mark pleat line ¼ in. inside edge of side seam.
 Draw line to bottom parallel with centre line.
 Allow about 1½ in. for pleat fold.

To form Side Body.

Top of side seam from N, ¾ in.
 QQ from Q, one-twelfth of scale (1½).
 Curve side seam from top touching point P, and continued downwards through QQ.
 Drop the bottom of side seam ½ in. below FF.
 MM from M, one-twelfth scale (1½).
 TT from QQ, one-fourth of waist measure (4).
 Draw line from MM through TT.
 Allow ¼ in. spring over hip.
 Form bottom curve as diagram.
 W from M, one-twelfth scale plus ¼ in. (1¾).
 Form back scye curve as diagram.

To form the Forepart.

R from O is two-thirds of scale (12).
 S—2 is squared down from R.
 T from R is ½ in. always.
 U, upwards from T, one-twelfth scale (1½).
 Y from U, one-half of T—U, plus ¼ in. (1 in.).
 V from T, one-sixth scale (3 in.).

C is squared upwards from V to meet top line.

CC from C is ¼ in.

LL from L is ¼ in.

Draw square line from CC to LL.

X from CC, the same length as back shoulder seam.

Allow ¾ in. curve, as diagram.

X, Y, T, and W, guides front scye curve.

Z from O is the breast measure (18).

Square vertical line through Z.

J from Z is 2½ in.

SS from S is half waist plus 1¼ in. (9¼).

SSS is 1 in. below square line.

Draw front centre line from top through J, SS, and SSS, to bottom. Reduce distance from S to SS, by "fishes."

NN is one-sixth scale below CC line.

Curve neck line from CC, through NN.

Draw crease row of turn as diagram.

XX from crease row is 2¾ in.

JJ from J is 1 in. for breast curve.

12 from SSS is 1½ in.

Draw breast curve from XX, through JJ, to 12.

To arrange waist indentation measure from F to Q, and QQ to TT. This totals 6 in.; place this amount at SS, and measure out to point EE (with amount taken out at "fishes" deducted), the waist measure plus 1¾ in. (17¾).

Draw straight line from MM through EE to point 10.

Allow ¼ in. spring below the point EE for spring of hips.

Curve the bottom line from point 10, gradually towards point SSS.

To form the Skirt.

2 from S is one-third seat measure plus ½ in. (7).

Place angle of square at 3 with side, touching point 2, and square down to point 4.

Measure D to B on back, place this amount at 3, and measure to 4 the skirt length.

Allow ¾ in. round on pleat line.

9 from 10 is 1¾ in. Curve waist 3, 9, 5.

Measure bottom curves of side body and forepart, then make 3 to 5, 1 in. more. 12 from 2, is 1½ in.

Place angle of square at 5, with side touching point 12, and square downwards to 8.

8 from 5, same as 3 to 4.

Curve bottom line, 8 towards 4.

Mark button holes, &c., in the positions indicated on the diagram.

The Sleeve.

In cutting the sleeve, avoid hollowing unduly the under-side at top curve, to prevent "dragging up" in wear.

THORNTON'S INTERNATIONAL SYSTEM.

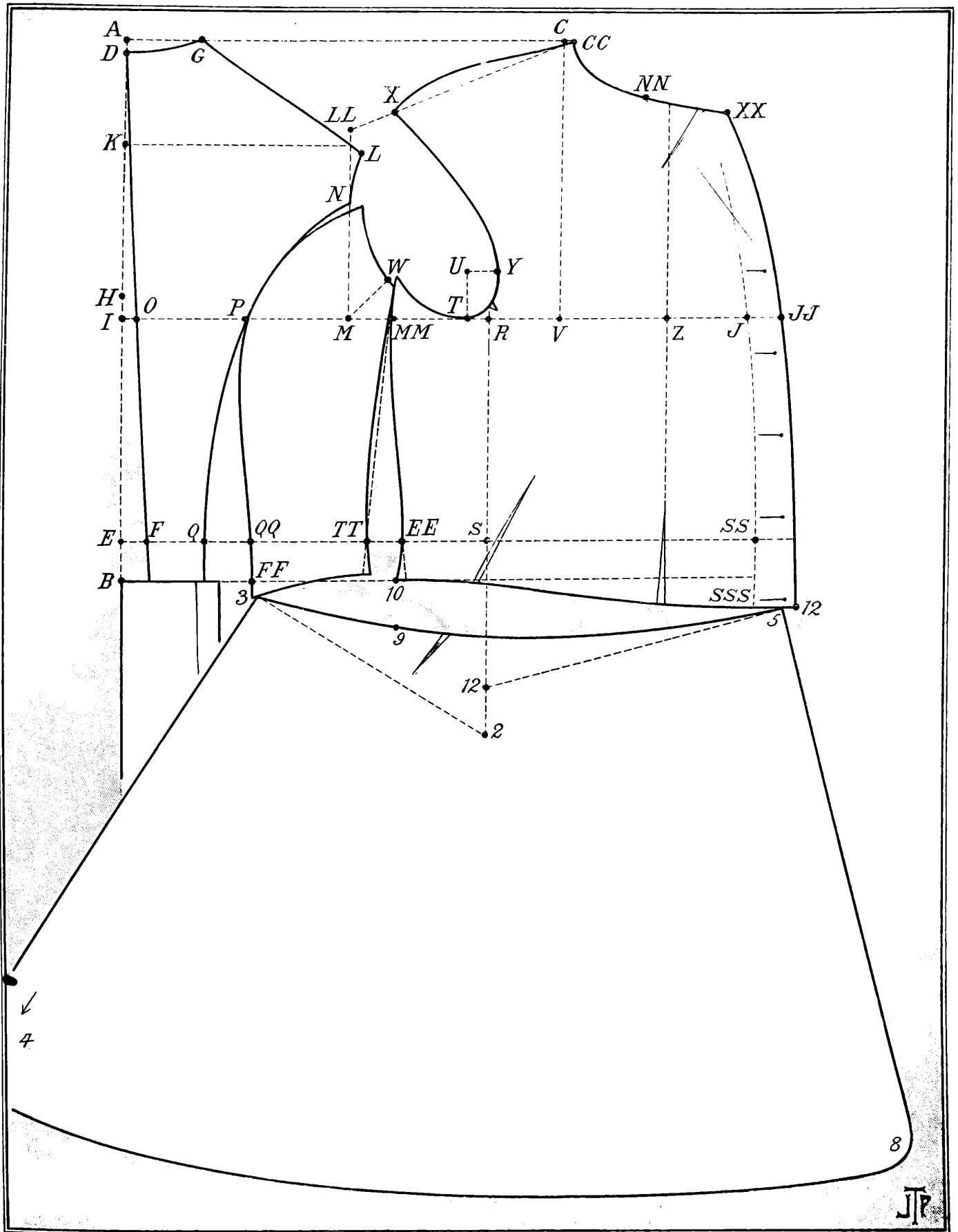


PLATE 86.—DRAFT FOR HUNT FROCK COAT.

DESSIN REDINGOTE DE CHASSE.

ZEICHNUNG DER JAGDGEHROCK.

HUNT "MORNING" COAT.

As a very large number of hunt coats are made in the morning coat form, from scarlet cloth or black melton, it is well that the student of garment cutting should be thoroughly grounded in all the details that distinguish them. These coats are arranged to fasten three holes below the turn, and there is frequently an additional hole in the waist seam, which can be buttoned up when desired. The body of the coat is cut rather short, and the waist is very close fitting. To produce this effect two "fishes" are taken out by the best class tailors who make such garments a speciality. The provision of length at the front curve of the skirt is a feature which should not be overlooked. It is produced by cutting the hollow waist seam shown on the draft of the coat that accompanies these instructions. The skirts are sometimes finished with good-sized flaps and pockets over the hips. In such cases the pockets are made of waterproof material and the flaps are lined with cloth. With these features a small ticket pocket with flap is introduced in the waist seam just in front of the large flap over the right hip. But in the highest class firms just now such coats are usually finished without any outside pockets at all. The pockets, then, are two (made of waterproof) in the inside pleats, two inside breast pockets, and a sandwich pocket protected by a flap, and hole and button in the left skirt facing.

The body and the



sleeves of the coat are lined with flannel. This necessitates the coat being cut to a larger size than the breast measure as taken on the vest.

The skirts are lined with scarlet cloth, the same as used for the body of the coat. Sometimes the skirts are lined with waterproof to prevent the sweat of the horse showing through the outside skirt. The sleeve hands are finished with two holes and buttons, which are arranged in a slit measuring about four inches. The slit and the edge of the turn-up of sleeve are double-stitched, as suggested on the drawing. The edges of the coat are also double-stitched about three-eighths of an inch wide. The collar end, which is finished in the "step" form, covers a small "tab" which is used in rough weather when the collar is turned up. The sleeve hands are finished with "wind cuffs" of flannel, which are usually drawn in to size by elastic. A better plan, however, is to finish the wind cuffs with a narrow band containing a hole and button which may be unfastened when the wearer is overheated. This detail allows for the admission of a cool and enjoyable current of air up the sleeves. Inside the back tuck a small "saddle-pad" is introduced. This, which is cut from the same cloth as the coat, is shaped like the letter U. The top edge, between the points, or ends of the letter, should be cut slightly hollow to provide "spring" at the bottom edge of pad.

SCARLET HUNT COAT. (Drawn from Life.)

HUNTING "CUT-AWAY" COAT.

MEASUREMENTS:

Lengths: 16½, 18, 36. Sleeve: 7½, 20½, 31.

Breast, 17, increase 1 = 18 }
Waist, 15, increase 1 = 16 } Width shoulder measure, 25½. $\frac{2}{3}$ = 17 in. scale, increase 1 = 18.
Seat, 18, increase 1 = 19 } Depth shoulder measure, 26½ = 1 in. excess.

To accommodate woollen lining, the breast, waist, seat, and scale are increased one inch, or more if necessary.

PARTICULARS: Single-breasted, 4 holes at front, one in waist seam. Inside pleat pockets of waterproof. Ticket pocket at front of waist seam, with flap. One pocket inside left breast. Sandwich pocket of macintosh, with hole and button flap, in the left skirt facing. Very full skirts. Skirts lined with waterproof, or same cloth as coat. Body and sleeves lined woollen. Two button holes in each sleeve. Saddle pad of the same cloth as coat, and wind-cuffs of flannel. Edges double-stitched. Material: scarlet cloth, grey, or black Melton, or drab covert coating. Crest buttons, usually gilt.

INSTRUCTIONS FOR DRAFTING.

To form the Back.

A, B, and CC are found by square lines.
H from A, one-half of scale (9).
I from H, one-half the "excess" (½ in.).
Square the base line, I towards J, as diagram.
D from A, ¼ in. for top of closing seam.
G from A, one-sixth scale less ½ in. (2½).
Curve the back neck from G to D.
E from D, the natural waist length plus ¼ in. (16¾).
B from D, the body length plus ¼ in. (19).
F from E, 1 in. for back suppression.
Draw back closing seam from D through F.
K from I, one-third of scale upwards (6).
Square back stretch line from K towards L.
L from K, one-third scale plus 1½ in. (7½).
Square line from L downwards to find M.
N from L, 2 in. for width of back pitch.
P from O, one-fourth scale less ¾ in. (3¾).
Q from F, 2 in. for width of back waist.
Curve side seam from N through P and Q.
Draw back shoulder seam from G through L.

To form Back Skirt.

Continue line A—B downwards to full length (38).
Mark pleat line ¼ in. inside edge of side seam.
Draw line to bottom parallel with centre line.
Allow about 1½ in. for pleat fold.

To form Side Body.

Top of side seam from N, ¾ in.
QQ from Q, one-twelfth of scale (1½).
Curve side seam from top touching point P, and continued downwards through QQ.
Drop the bottom of side seam ½ in. below FF.
MM from M, one-twelfth scale (1½).
TT from QQ, one-fourth of waist measure (4).
Draw line from MM through TT.
Allow ¼ in. spring over hip.
Form bottom curve as diagram.
W from M, one-twelfth scale plus ¼ in. (1¾).
Form back scye curve as diagram.

To form the Forepart.

R from O is two-thirds of scale (12).
S—2 is squared down from R.
T from R is ½ in. always.
U, upwards from T, one-twelfth scale (1½).
Y from U, one-half of T—U, plus ¼ in. (1 in.).
V from T, one-sixth scale (3 in.).

C is squared upwards from V to meet top line.

CC from C is ¼ in.

LL from L is ¼ in.

Draw square line from CC to LL.

X from CC, the same length as back shoulder seam.

Allow ¾ in. curve, as diagram.

X, Y, T, and W, guides front scye curve.

Z from O is the breast measure (18).

Square vertical line through Z.

J from Z is 2½ in.

SS from S is half waist plus 1¼ in. (9¼).

SSS is 1 in. below square line.

Draw front centre line from top through J, SS, and SSS, to bottom. Reduce distance from S to SS, by "fishes."

NN is one-sixth scale below CC line.

Curve neck line from CC, through NN.

Draw crease row of turn as diagram.

XX from crease row is 2¾ in.

JJ from J is 1 in. for breast curve.

12 from SSS is ¾ in.

Draw breast curve from XX, through JJ, to 12.

To arrange waist indentation measure from F to Q, and QQ to TT. This totals 6 in.; place this amount at SS, and measure out to point EE (with amount taken out at "fishes" deducted), the waist measure plus 1¾ in. (17¾).

Draw straight line from MM through EE to point 10.

Allow ¼ in. spring below the point EE for spring of hips.

Curve the bottom line from point 10, gradually towards point SSS.

To form the Skirt.

2 from S is one-third seat measure minus ¼ in. (6).

Place angle of square at 3 with side, touching point 2, and square down to point 4.

Measure D to B on back, place this amount at 3, and measure to 4 the skirt length.

Allow ¾ in. round on pleat line.

9 from 10 is 1¼ in. Curve waist 3, 9, 5.

Measure bottom curves of side body and forepart, then make 3 to 5, 1 in. more.

Curve front line downwards from point 5 towards 8, as shown on diagram.

8 from 5, same as 3 to 4.

Curve bottom line, 8 towards 4.

Mark button holes, &c., in the positions indicated on the diagram.

The Sleeve.

In cutting the sleeve, avoid unduly hollowing the under-side at top curve, to prevent "dragging up" in wear.

THORNTON'S INTERNATIONAL SYSTEM.

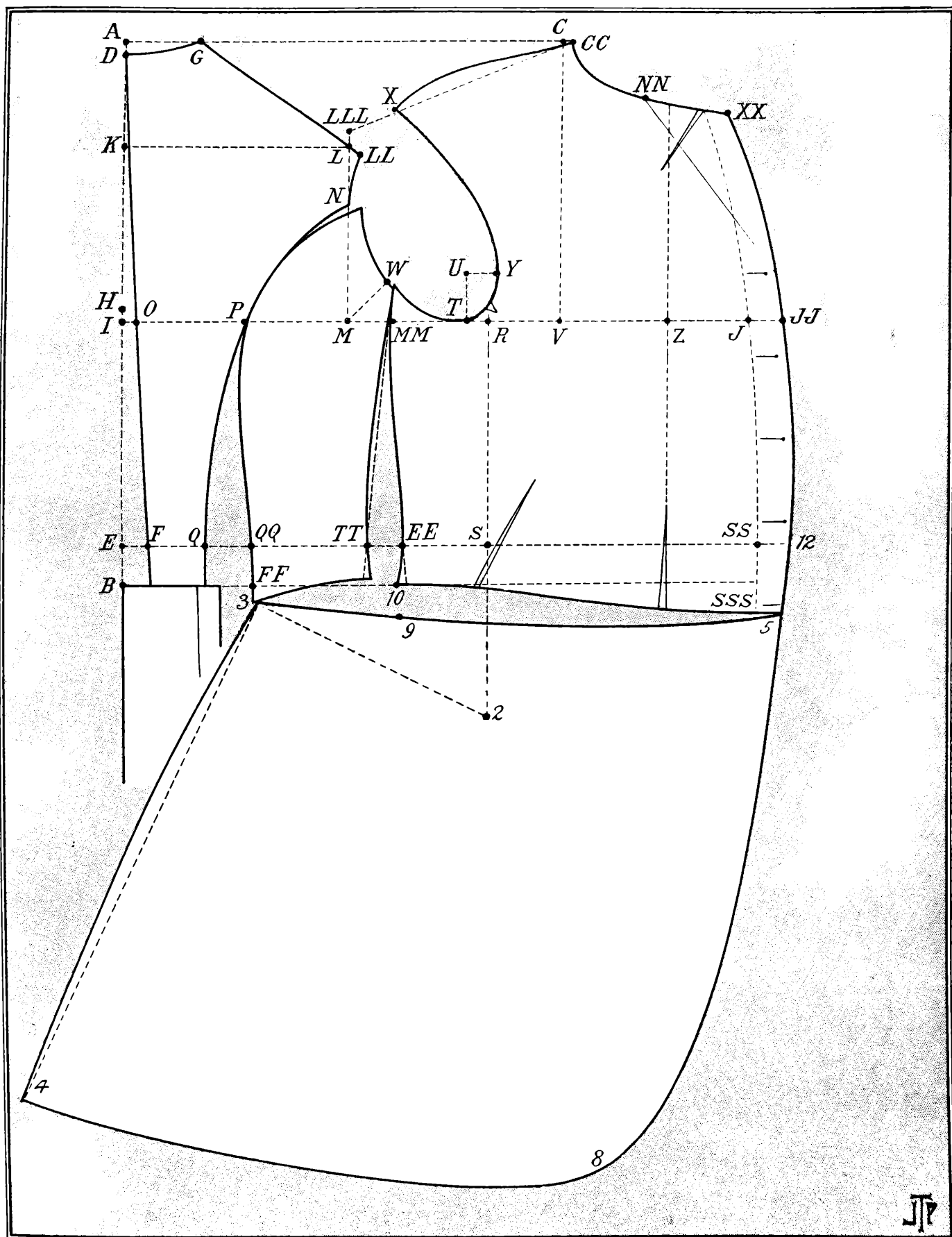


PLATE 87.—DRAFT FOR HUNTING "CUT-AWAY" COAT.

DESSIN JAQUETTE DE CHASSE AU FOND ROND.

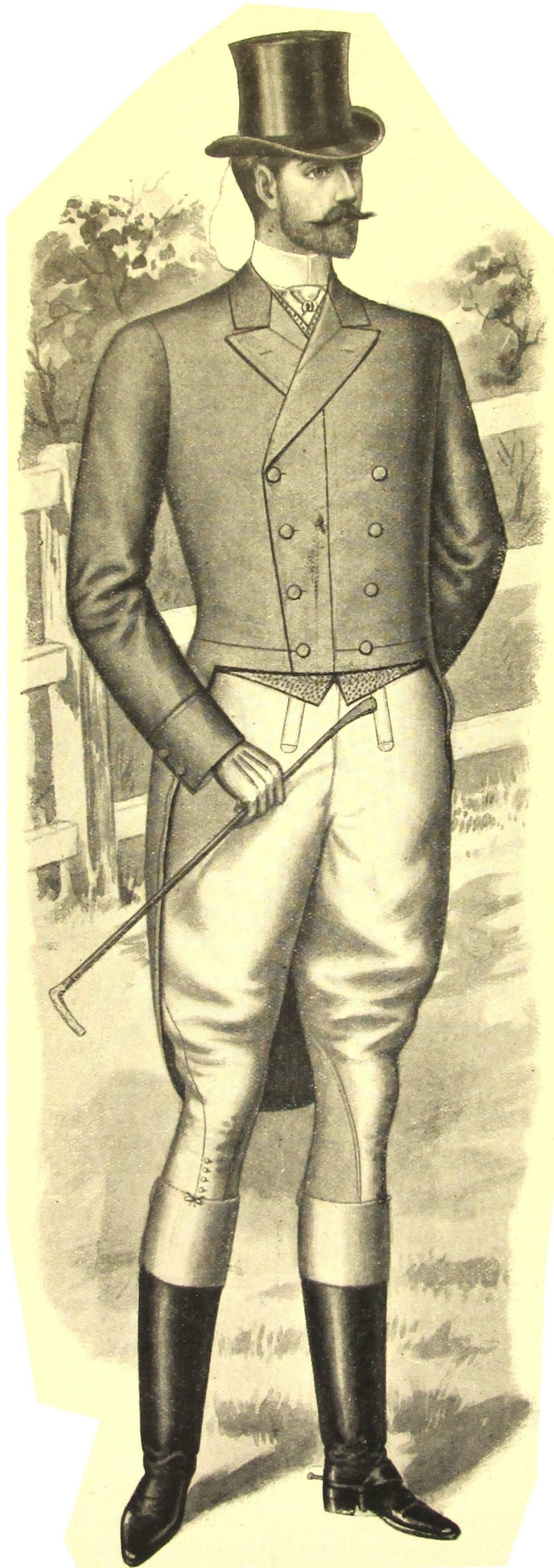
ZEICHNUNG DER JAGDJAQUETT.

THE RIDING DRESS COAT

THERE is an old-world aspect about this style of garment that renders it attractive to many gentlemen imbued with old ideals of sport. It is further so decided a change from the more generally-worn frock and morning coat styles that many riders welcome it as a distinct novelty worthy of adoption. The general features of the garment in its upper body sections resemble the standard style of double-breasted frock coat. Thus, there are sewn on lapels to both foreparts and facings, and these lapels are cut upon the lines of those used for the ordinary frock coat. The style of these lapels should be of a bold character. They should measure about $3\frac{1}{4}$ inches at the breast and $2\frac{3}{4}$ inches at the bottom. They should not be unduly pointed or "peaked" at the top of the turns, which, like the collar ends, should be fairly broad.

The body of the coat is cut rather short at the front waist, so that the strap of the skirt takes a horizontal direction around the waist somewhat resembling the position of a waist-belt. In preparing the pattern of this style of coat the usual riding coat changes must be introduced at the front shoulders to provide for the ease so essential to the wearer when riding.

The cutting of the skirts of these coats is an important feature. A flat, close fit at the front (such as the tailor works to produce in ordinary dress coats) must be carefully avoided. The object to be aimed at is the production of length in the front edge, which shows when the wearer is standing (see the drawing at centre of page), but which vanishes when he takes his seat in the saddle. This length is provided by the form given to the waist seam of the skirts and the additional "spring" introduced at the pleat line. A skirt thus cut, when sewn to the body, forms the desired fold at the front junction of the skirt and strap. The extremely narrow width at the bottom of skirt, which is a feature in modern dress coats, must be avoided when cutting riding coats. The width should never be less than



about one-third of the breast measure

Comprised in these changes are the advancing of the front neck point and the raising of the scye point of shoulder that are so effective in infusing room at the front curve of the armhole. The back scye curve also requires filling up to ease the strain on the sleeves when the arms are carried forward. In conjunction with this change the top curve of the under side sleeve must be well filled up, as the usual "hollowing-out" would prove a great source of trouble and defects.

Trimming.—In the trimming of these coats it should be noted that the body and sleeves are lined with woollen. The skirt is lined with cloth. The pockets, inside pleat, usually are of waterproof. Sometimes flaps and pockets are placed over the hips. The edges are single stitched "on the edge." The buttons are gilt, showing the club monogram. In some cases the outside collar is of a cloth contrasting in colour with the body of the garment; occasionally velvet is used for the outside collar. There are either two or three holes and buttons at each cuff. Wind-cuffs, saddle-pad, collar-tab, and hat loop are the same as described for the Hunting Frock Coat.

The material used for the coat is a scarlet cloth.

Making up.—In the making up of this style of garment it should always be kept in view that, in wear, like all hunting coats it is likely to receive very rough usage. Hence it is essential that all points where strain is likely to arise should be well protected by stout linen stays. This is specially the case at the front angle of the skirt and strap, which position may be accounted a very dangerous one. Careful tailors always have a piece of silk serge sewn in with the seam at the front curve of the armhole, which is a very effectual check against the tearing of the cloth. The holes and buttons must also be well guarded by linen; also the opening of the back skirts at "tack." The buttons require to be sewn on very firmly. In short, at all points, strength is the important factor.

HUNTING "DRESS" COAT.

MEASUREMENTS:

Lengths: $16\frac{1}{2}$, 18, 37. Sleeve: $7\frac{1}{2}$, $20\frac{1}{2}$, 31.
 Breast, 17, increase 1 = 18
 Waist, 15, increase 1 = 16
 Seat, 18, increase 1 = 19
 Width shoulder measure, $25\frac{1}{2}$. $\frac{2}{3}$ = 17 inch scale, increase 1 = 18.
 Depth shoulder measure, $26\frac{1}{2}$ = 1 inch excess.

To accommodate woollen lining, the breast, waist, seat, and scale are increased 1 inch, or more if necessary.

PARTICULARS: Double-breasted, 4 holes and buttons at front. Inside pleat pockets of waterproof. One pocket inside left breast. Very full skirts. Skirts lined with same cloth as coat. Body and sleeves lined woollen. Two or three buttonholes in each sleeve. Saddle pad of the same cloth as coat, and wind-cuffs of flannel. Edges single-stitched. Material: scarlet cloth. Crest buttons, usually gilt.

INSTRUCTIONS FOR DRAFTING.

To form the Back.

A, B, and CC are found by square lines.
 H from A, one-half of scale (9).
 I from H, one-half the "excess" ($\frac{1}{2}$ inch).
 Square the base line, I towards J, as diagram.
 D from A, $\frac{1}{4}$ inch for top of closing seam.
 G from A, one-sixth scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 Curve the back neck from G to D.
 E from D, the natural waist length plus $\frac{1}{4}$ inch ($16\frac{3}{4}$).
 B from D, the body length plus $\frac{1}{4}$ inch (19).
 F from E, 1 inch for back suppression.
 Draw back closing seam from D through F.
 K from I, one-third of scale upwards (6).
 Square back stretch line from K towards L.
 L from K, one-third scale plus $1\frac{5}{8}$ inch ($7\frac{5}{8}$).
 Square line from L downwards to find M.
 N from L, 2 inches for width of back pitch.
 P from O, one-fourth scale less $\frac{3}{4}$ inch ($3\frac{3}{4}$).
 Q from F, 2 inches for width of back waist.
 Curve side seam from N through P and Q.
 Draw back shoulder seam from G through L.

To form Back Skirt.

Continue line A—B downwards to full length (38).
 Mark pleat line $\frac{1}{4}$ inch inside edge of side seam.
 Draw line to bottom parallel with centre line.
 Allow about $1\frac{1}{2}$ inch for pleat fold.

To form Side Body.

Top of side seam from N, $\frac{3}{4}$ inch.
 QQ from Q, one-twelfth of scale ($1\frac{1}{2}$).
 Curve side seam from top touching point P, and continued downwards through QQ.
 Drop the bottom of side seam $\frac{1}{2}$ inch below FF.
 MM from M, one-twelfth scale ($1\frac{1}{2}$).
 TT from QQ, one-fourth of waist measure (4).
 Draw line from MM through TT.
 Allow $\frac{1}{4}$ inch spring over hip.
 Form bottom curve as diagram.
 W from M, one-twelfth scale plus $\frac{1}{4}$ inch ($1\frac{3}{4}$).
 Form back scye curve as diagram.

To form the Forepart.

R from O is two-thirds of scale (12).
 S—2 is squared down from R.
 T from R is $\frac{1}{2}$ inch always.
 U, upwards from T, one-twelfth scale ($1\frac{1}{2}$).
 Y from U, one-half of T—U, plus $\frac{1}{4}$ inch (1 inch).
 V from T, one-sixth scale (3 inches).

C is squared upwards from V to meet top line.

CC from C is $\frac{1}{4}$ inch.

LL from L is $\frac{1}{4}$ inch.

Draw square line from CC to LL.

X from CC, the same length as back shoulder seam.

Allow $\frac{3}{8}$ inch curve, as diagram.

X, Y, T, and W, guides front scye curve.

Z from O is the breast measure (18).

Square vertical line through Z.

J from Z is $2\frac{3}{4}$ inches.

SS from S is half waist plus $1\frac{1}{4}$ inch ($9\frac{1}{4}$).

SSS is 1 inch below square line.

Draw front centre line from top through J, SS, and SSS, to bottom. Reduce distance from S to SS by "fishes."

NN is one-sixth scale below CC line.

Curve neck line from CC through NN.

Draw crease row of turn as diagram.

XX from crease row is $2\frac{3}{4}$ inches.

Draw breast curve from XX, through J and S to SS.

To arrange waist indentation measure from F to Q, and QQ to TT. This totals 6 inches; place this amount at SS, and measure out to point EE (with amount taken out at "fishes" deducted), the waist measure plus $1\frac{3}{4}$ inch ($17\frac{3}{4}$).

Draw straight line from MM through EE to point 10.

Allow $\frac{1}{4}$ inch spring below point EE for spring of hips

Curve the bottom line from point 10, gradually toward point SSS.

To form the Skirt.

2 from S is one-third seat measure minus $\frac{1}{4}$ inch (6).

Place angle of square at 3 with side, touching point 2, and square down to point 4.

Measure D to B on back, place this amount at 3, and measure to 4 the skirt length.

Allow $\frac{3}{4}$ inch round on pleat line.

9 from 10 is $1\frac{1}{4}$ inch. Curve waist 3, 9, 5.

Measure bottom curves of side body and forepart, then make 3 to 5, 1 inch more. 6 from 5, $1\frac{1}{2}$ inch. 7 from 6, one-third of 5 to 3.

Curve front line downwards from point 7 towards 8, as shown on diagram.

8 from waist seam downwards, same as 3 to 4.

Curve bottom line towards 4.

Mark buttonholes, &c., in the positions indicated on the diagram.

The Sleeve.

In cutting the sleeve, avoid unduly hollowing the under-side at top curve, to prevent "dragging up" in wear

THORNTON'S INTERNATIONAL SYSTEM.

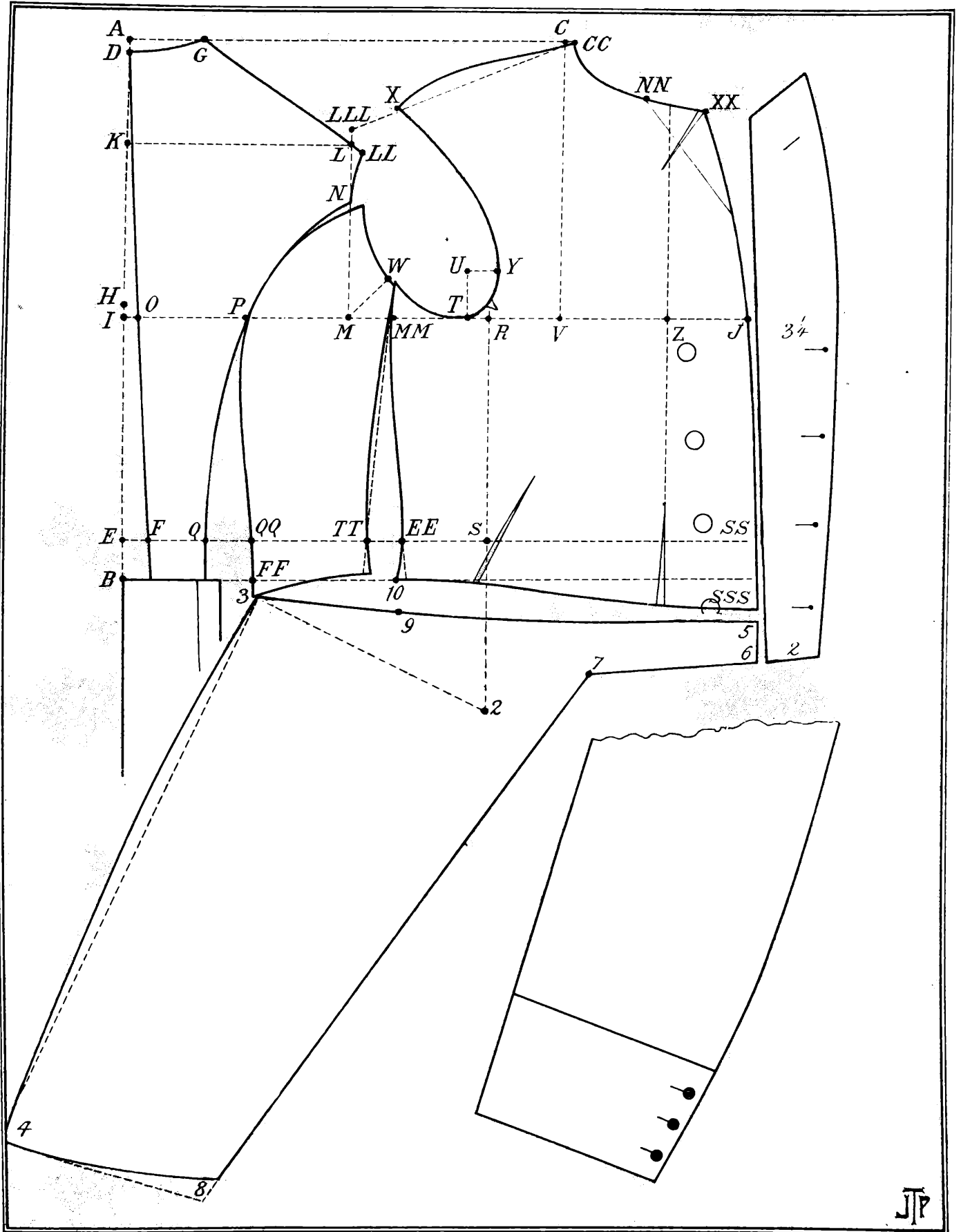
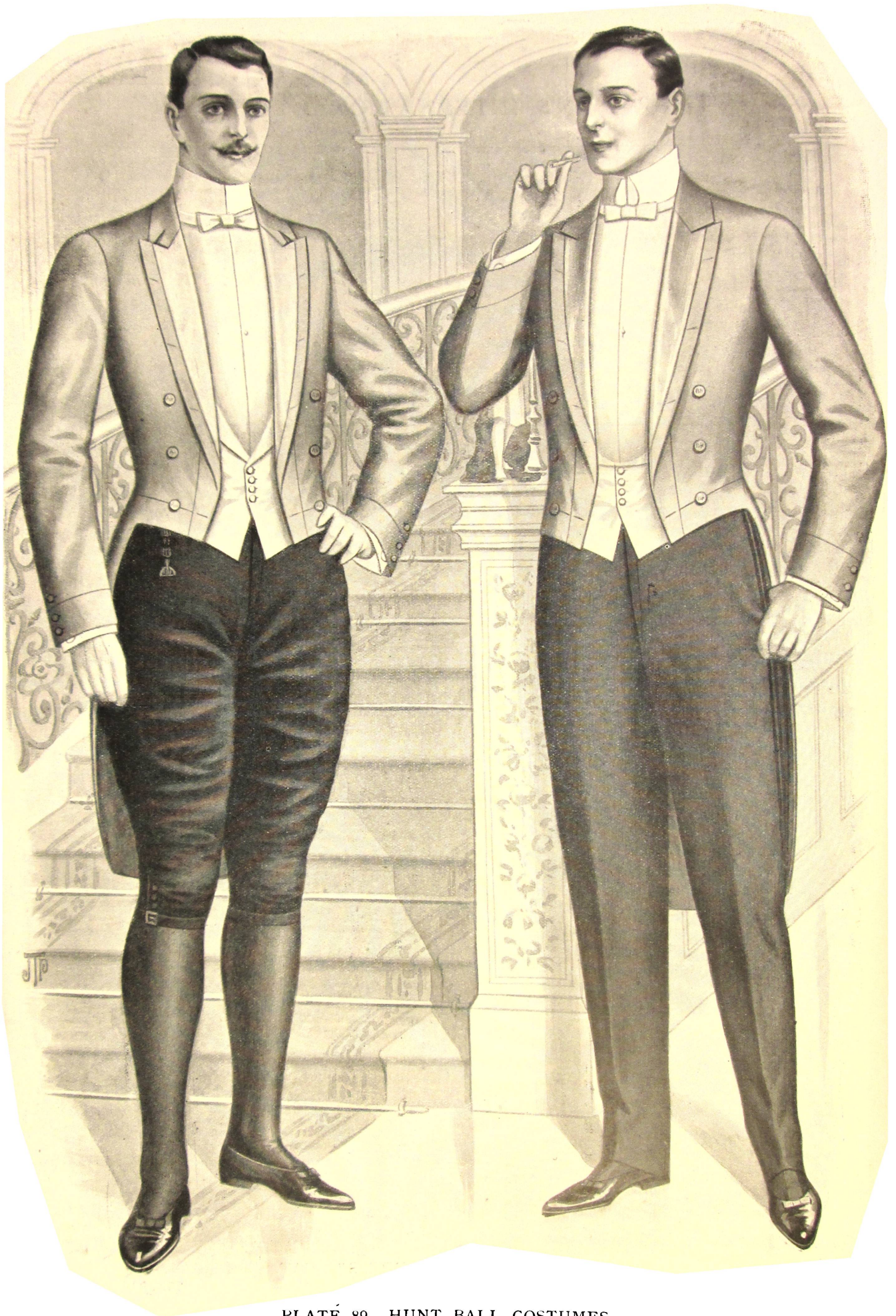


PLATE 88.—HUNTING "DRESS" COAT.

HABIT DE CHASSE.

JAGDFRACHE.



PLATÉ 89.—HUNT BALL COSTUMES.

COSTUME BAL DE CHASSE.

SCHIESEN ANZUG FÜR EIN BALL.

HUNT BALL OUTFITS.

A FULL DESCRIPTION OF ALL THE DISTINCTIVE DETAILS.

EVERY recognized member of a "Hunt" must of a necessity include in his dress equipment a costume for wear at its official balls and social gatherings, and the masters of the hunt are notoriously very exacting as to the accuracy of its details. In the most exclusive hunts every member devotes particular attention to his ball costume, and no tailor who hopes to succeed in his business can afford to ignore what may be termed the official regulations.

The Full Dress Costume as worn at hunt balls consists of a scarlet or "pink" dress coat, a white Marcella dress vest, and black satin breeches, black silk stockings, and ordinary dancing pumps.

The Dress Coat is cut on the usual lines of a standard dress coat with detached lapels. The bottom of skirts is rounded at the front in the form suggested in the diagrams. These coats should be cut very shapely and carefully manipulated by the workman so that good form is infused into them. The material selected for hunt ball coats is scarlet, or as it is termed "pink" cloth. It can now be obtained in soft makes the texture of which lends itself admirably to the manipulation of the iron. The lapels are usually faced with scarlet silk, but in certain hunts a regulation shade of colour contrasting with the scarlet of the coat is introduced. In such coats the predominating colours are white, cream, or buff. In all cases the fronts are finished in the old-fashioned form consisting in carrying the silk forward only as far as the ends of the buttonholes. The ends of the collar are mostly finished plain, but in some cases the old style of "snip," so loved by our forefathers, is inserted. The shape of this "snip" is suggested on the diagram of the coat. The coat is lined throughout with scarlet silk. The edges of lapels and skirts are single-stitched by hand. Gilt buttons, displaying the monogram of the hunt are "plugged" on in the usual dress-coat positions. The sleeve bands are finished in various distinctive forms. Plain round cuffs, 4 in. deep, in which two or three holes and buttons are inserted is the most general style, but in certain cases the cuffs are made up in the forms suggested on the diagram page, with two holes below and one above the top edge of the cuff.

The Vest is cut in the standard dress form, and is finished with a roll collar about 3 in. wide over the round of the breast. There are four holes below the turn, and rather deep points at the bottom of the front edges. The material is a white Marcella; these vests must be finished with eyelet holes so that the buttons may be changed when desired. The buttons are usually gilt. Some exquisites wear buttons set with diamonds on important occasions.

The Breeches are cut from a stout make of black satin. The outline is the same as that of the recognized "Court" style. Below the knees the breeches are finished with a narrow garter which fastens through a black buckle. There are three holes at each knee. The buttons are covered with black satin. Side pockets are inserted, and very frequently a "fob" pocket on either the right or left side as preferred by the wearer. These breeches must be cut slightly full over the thighs and perfectly close fitting around the knees.

The Stockings are of black silk, and as this material is more or less transparent, a pair of black Lisle thread stockings are worn under them.

The Shoes worn with this outfit are the standard form of black dancing pumps. No buckles are permissible.

THE UNDRRESS HUNT BALL COSTUME.

This outfit includes a coat and vest cut and made up exactly the same as described for the full dress style.

In place of the breeches and silk stockings a pair of ordinary dress trousers are substituted. This in the latest style is cut upon slightly "peg-top" lines being easy fitting over the thighs, from whence the garments taper downward to narrow bottoms. In most cases the wearers of these garments now insist upon a double row of silk braid which covers the side seams. Side pockets and a "fob" pocket are inserted.

The material is the standard make of black dress elastic. All the inside fittings in a smartly got up garment of this description should be of silk.

In making up it is important that at least the leg seam of these trousers should be carefully sewn by hand. In the materials used the sewing-machine invariably stretches the seams at the angles from fork to knee, with the inevitable result that a puckered appearance is imparted that completely destroys the graceful hang of legs so desirable in dress trousers of all descriptions. The hollow of the fork, or under sides, should be well stretched out, and any contraction at the crutch lining must be very carefully guarded against.

HUNT BALL OUTFIT.

COAT MEASUREMENTS:

Lengths: 16½, 18, 38. Sleeve: 7½, 20½, 31.
 Breast, 18 } Width shoulder measure, 27. $\frac{2}{3}$ = 18 inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.
 Seat, 19 }

VEST MEASUREMENTS:

Natural waist, 16½. Front length, 25½. Breast, 18. Waist, 16.

BREECHES MEASUREMENTS:

As Trousers: Side, 1¾, 42. Leg, 31. Waist, 15½. Seat, 19. Small, below knee, 6.

INSTRUCTIONS FOR DRAFTING COAT.

The Back.

A, B, and CC are found by square lines.
 H from A, one-half of scale (9).
 I from H, one-half the "excess" ($\frac{1}{2}$ inch).
 Square the base line, I towards J, as diagram.
 D from A, $\frac{1}{2}$ inch for top of closing seam.
 G from A, one-sixth scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 Curve the back neck from G to D.
 E from D, the natural waist length plus $\frac{1}{4}$ inch ($16\frac{3}{4}$).
 B from D, the body length plus $\frac{1}{4}$ inch ($18\frac{1}{4}$).
 F from E, 1 inch for back suppression.
 Draw back closing seam from D through F.
 K from I, one-third of scale upwards (6).
 Square back stretch line from K towards L.
 L from K, one-third scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
 Square line from L downwards to find M.
 N from L, 2 inches for width of back pitch.
 P from O, one-fourth scale less $\frac{3}{4}$ inch ($3\frac{3}{4}$).
 Q from F, 2 inches for width of back waist.
 Curve side seam from N through P and Q.
 Draw back shoulder-seam from G through L.

The Back Skirt.

Continue line A—B downwards to full length (38).
 Mark pleat line $\frac{1}{4}$ inch inside edge of side seam.
 Draw line to bottom parallel with centre line.
 Allow about $1\frac{1}{2}$ inch for pleat fold.

The Side Body.

Nx from N, $\frac{1}{2}$ inch.
 QQ from Q, one twelfth of scale ($1\frac{1}{2}$).
 Curve side seam from top touching point P, and continuing downwards through QQ.
 Drop the bottom of side seam $\frac{1}{2}$ inch below FF.
 MM from M, one twelfth scale ($1\frac{1}{2}$).
 TT from QQ, one-fourth of waist measure (4).
 Draw line from MM through TT.
 Allow $\frac{1}{4}$ inch spring over hip.
 Form bottom curve as diagram.
 W from M, one-twelfth scale ($1\frac{1}{2}$).
 Form back scye curve as a diagram.

The Forepart.

R from O is two-thirds of scale (12).
 S—2 is squared down from R.
 T from R is $\frac{1}{2}$ inch always.
 U, upwards from T, one-twelfth scale ($1\frac{1}{2}$).
 Y from U, one-half of T—U, plus $\frac{1}{4}$ inch (1 inch).
 V from T, one-sixth scale (3 inches).
 C is squared upwards from V to meet top line.
 Draw square line from C to L.

X from C, the same length as back shoulder seam.

Allow $\frac{3}{8}$ inch curve, as diagram.

X, Y, T, and W, guides front scye curve.

Z from O is the breast measure (18).

Square vertical line through Z, downwards.

J from Z is 2 inches.

SS from S is half waist plus $\frac{1}{4}$ inch ($8\frac{1}{2}$).

Sx from SS, 1 inch.

SSS is $\frac{1}{12}$ waist plus $\frac{1}{4}$ inch below square line.

Draw front centre line from top through J, Sx, and SSS, to bottom. Reduce distance from S to Sx by $\frac{1}{4}$ inch "fish."

NN is one-sixth scale below C line.

Curve neck line from C through NN to XX.

Draw crease row of turn as diagram.

XX from crease row is $2\frac{1}{4}$ inches.

To arrange waist indentation measure from F to Q, and QQ to TT. This totals 6 inches; place this amount at SS, and measure out to point EE (with amount taken out at "fish" deducted), the waist measure plus $1\frac{1}{4}$ inch ($17\frac{1}{4}$).

Draw straight line from MM through EE to point 10.

Allow $\frac{1}{4}$ inch spring below point EE for spring of hips.

Curve the bottom line from point 10, gradually toward point SSS.

The Skirt.

2 from S is one-sixth seat measure minus $\frac{1}{2}$ inch ($2\frac{3}{4}$).

Place angle of square at 3, with side touching point 2, and square down to point 4.

Measure D to B on back, place this amount at 3, and measure to 4 the skirt length plus $\frac{1}{2}$ inch ($38\frac{1}{2}$).

Allow $\frac{3}{4}$ inch round on pleat line.

Curve waist 3, 10, 5.

Measure bottom curves of side body and forepart, then make 3 to 5, $\frac{3}{4}$ inch more. 7 from 5, $1\frac{1}{2}$ inch. 8 from 7, one-third of 5 to 3.

Curve front line downwards from point 7 towards 9, as shown on diagram. 9 from 4 is one-fourth of breast measure ($4\frac{1}{2}$).

9 from waist seam downwards, same as 3 to 4.

11 from 9, 2 inches.

Curve bottom line through 11 towards 4.

The Sleeve

Is cut in the standard form.

THE VEST is cut in the ordinary "Dress" form. The lapel is about 3 inches wide. Four holes and deep points.

THE BREECHES are cut in the "Court" or Dress form. All the divisions are clearly marked on the diagram.

THORNTON'S INTERNATIONAL SYSTEM.

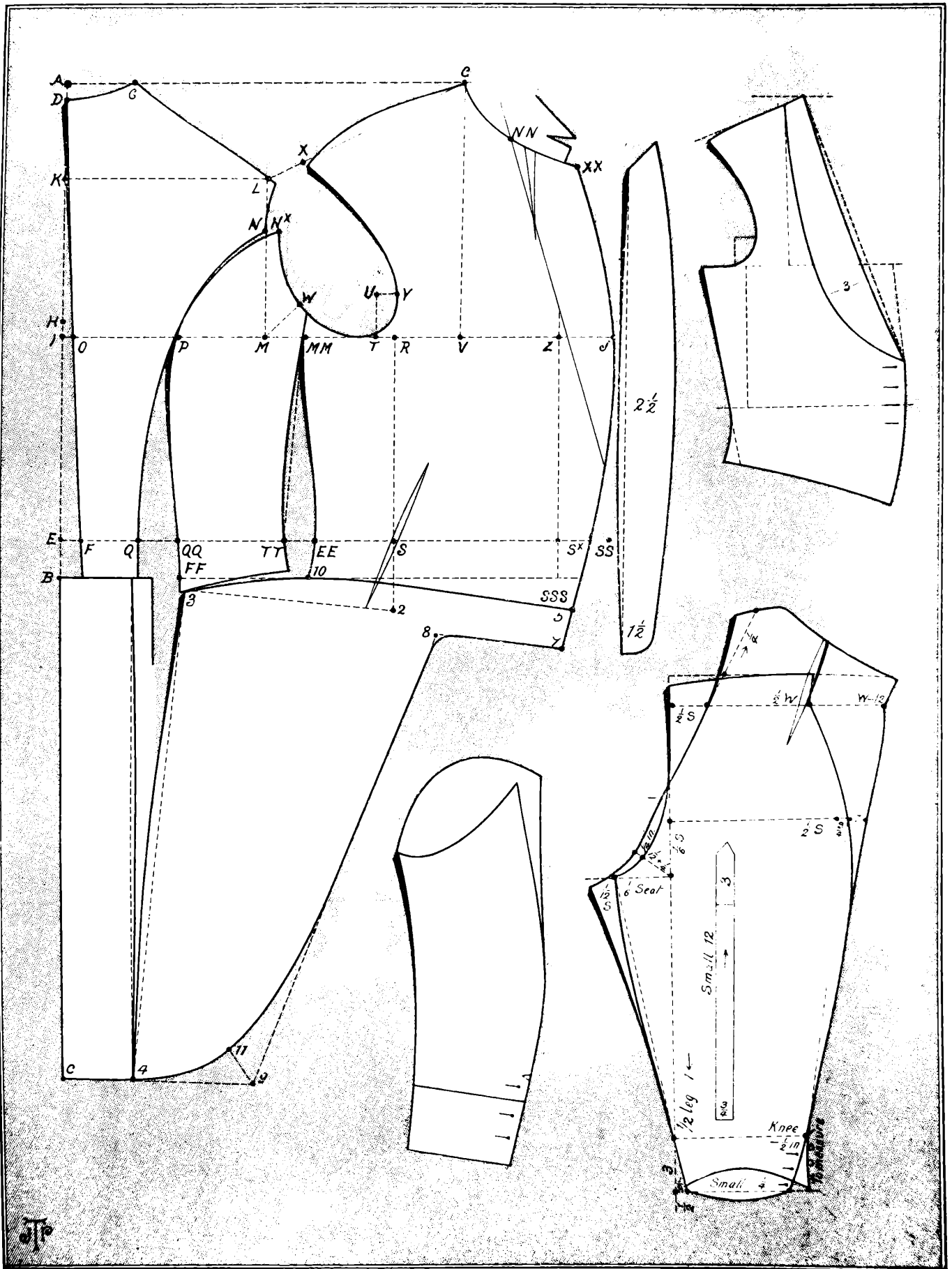


PLATE 90,—HUNT BALL OUTFIT.

COMPLET POUR BAL DE CHASSE.

JAGDTANSKLEIDUNG.



PLATE 91.—STYLE DETAILS OF RIDING OUTFITS.
 DÉTAILS DU COMPLET POUR CAVALIER. DIE EINZELHEITEN VON REITKLEIDUNG.

The various details peculiar to the cut and make of Shooting Garments are very clearly illustrated by the Diagrams and Style Drawings given on the following pages. . . .



Shooting Garments.



All the latest developments are here shown, and intelligent Students of the International System will find no difficulty in their accurate production.



PLATE 92.—“NORFOLK” STYLES FOR SHOOTING.
 STYLE “NORFOLK” DE CHASSE. “NORFOLK” MODEN VON DEM SCHUSS.

THE NORFOLK JACKET.

THERE is no garment that more consistently sustains its popularity than that generally known as the Norfolk Jacket. For many years it has been popular as a coat eminently suited for sporting purposes. It affords greater scope for the introduction of novelties in both style and fitting qualities than any other garment in general wear, and, as such, particularly commends itself to the attention of every really artistic tailor.

In cut the Norfolk is based upon the outline of the standard form of three-seamer, and this being so, but few changes are called for in its actual systematic production. As, however, ease for movement is an essential feature, it is frequently advisable to cut the garment to a scale slightly in excess of that adopted for ordinary lounge coats. Thus, if the breast measure of the wearer (as taken over the vest) should be, say, 18 in., it will be advisable to cut by, say, an 18½ or even 19 scale. If desired specially for shooting, it will also be advisable to advance the neck point from C, on the diagram given, to the extent of about ¼ in., in which case the shoulder seam at the scye point must be raised ½ in. To preserve the correct run of pleats at the shoulder seam it will also be advisable to slightly raise the back shoulder seam and lower the front shoulder seam to a corresponding extent. This will ensure the pleats joining evenly at the shoulder function.

The details of these coats, such as position and size of pleats, pockets, &c., vary considerably. The standard style of pleat is about 2½ in. wide, and is laid on and stitched in the form shown on the diagram. Sometimes the front pleat is carried right through to the bottom edge, and sometimes finishes under the waist-belt. A pleat is frequently introduced down the back closing seam, in which case the two back shoulder pleats are often omitted.

Folded Pleats.—Great numbers of Norfolks are made up with folded pleats—by which is meant that the pleats, instead of being cut separate and laid on the coat, are folded in and only fastened down at the extremities. Many wearers prefer this style, as it, of course, provides more room for expansion and thus imparts the ease that is so desirable. To produce this style the cutter should first cut the pattern of the coat throughout exactly the same as the outline of the garment shown on the diagram page. When this process has been completed he should proceed to mark on the pattern the exact position that he desires the pleats to occupy. Here it may be pointed out that a *curved* pleat,

such as shown on the diagram, cannot possibly be provided by a fold. Such a shape is only to be obtained by a laid-on pleat. In folded pleats the line of direction from the breast line upwards must run parallel with the front edge. This means that the front folded pleat will finish at the neck curve, just at the back of the crease row. In this style of coat—the pattern having been cut as above described—the cloth must be folded and

secured in position by pins, or basting stitches. When this has been done the pattern is laid on top of it, the marked pleat line on it being immediately above the fold in the cloth. The coat is then marked out by pipeclay in the usual way, and the doubled or folded pleats are cut through by the shears in the fastened-down position that they occupy. The workman sets the pleat under the "damrag," and the coat is then made up in the usual way.

Yokes.—These coats are very frequently finished with yoked shoulders. In this case the form of yoke must be first decided upon. It may be arranged horizontally across the breast, or it may be curved to any selected design. When the exact form has been decided upon it should be carefully marked upon the pattern, which is next cut across in the marked line. The forepart is now divided into two parts—the yoke and the lower part of body. In cutting from the cloth a seam for turning in should be allowed on the lower edge of the yoke, and about ¾ in. (for stitching through) must be allowed at the top edge of the forepart. In making, the chalk marks of top and bottom pieces must be basted together level, so that the outline is restored to the actual shape of the entire forepart as originally marked out by the system. It is almost unnecessary to add that the materials used for this class of coat are always of the rough "Cheviot" make.

Special Ease Features.—In this class of coat much ingenuity is frequently displayed by the introduction of expanding pleats in positions likely to impart ease for movement. There is a very effective pleat of this sort that may be placed at the back curve of the under-side sleeve. The usual run of the under-side is, in this case, marked in the ordinary way, after which a small pleat is folded across the line and pressed down "dead." The edge of this pleat is sewn into the back curve of the armhole, where it forms a concertina-like fold that expands when the arm is brought forward, and greatly contributes to ease of movement for shooting, &c. It is just such simple devices as this that often contribute to the building up of a good business.



THE NORFOLK JACKET.

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31 in.

Breast, 18
Waist, 16
Seat, 19

Width shoulder measure, $27\frac{3}{4}$ = 18 in. scale.
Depth shoulder measure, 28 = 1 in. excess.

Most of the system points in this draft are produced by divisions of the "scale."

NORFOLK JACKET SYSTEM.

MEASUREMENTS

Waist length, $16\frac{1}{2}$ in.
Skirt length, 31 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ in, E from D waist length, $16\frac{1}{2}$ in.
B from D, fashion length, 29 in. 2—E, 9 in. F from E, $1\frac{1}{4}$ in.
O from I, and 3—2, half of F—E.
Curve line D to OF, and 3.
G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ in. ($2\frac{1}{2}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ in.).
In the absence of shoulder measures make I from H $\frac{1}{2}$ in.
Square line I towards J.
K from I, $\frac{1}{3}$ scale (6).
L from K, $\frac{1}{3}$ scale plus $\frac{1}{2}$ in. ($7\frac{1}{2}$).
M is squared down from L. GG to G, $\frac{1}{8}$ in.
Draw shoulder seam GG to L. L to N, 2 in.
W from M, $\frac{1}{12}$ scale ($1\frac{1}{2}$). LL to L, $\frac{1}{2}$ in.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale. (12).
S is squared down from R.
T from R is $\frac{1}{2}$ in. U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
V from T, $\frac{1}{6}$ scale (3). C is squared up from V.
Draw front shoulder seam, C—L.
Curve LL, N, and W. Q from F, $\frac{1}{3}$ waist, plus $\frac{1}{4}$ in. ($5\frac{5}{8}$).
4 from 3, $\frac{1}{3}$ seat measure, plus $\frac{1}{4}$ in. ($6\frac{5}{8}$).
Curve line M, Q, and 4 to bottom.
X from C, $\frac{1}{4}$ in. less than back shoulder seam.
Y from U, one half of T—U ($\frac{3}{4}$).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.
SS from S half waist plus $\frac{1}{4}$ in. ($8\frac{1}{4}$).
J from Z, $2\frac{1}{4}$ in.; NN to XX, 1 in.
Curve front line XX, J, SS, 5 and BB.
Measure F to Q. Place this amount at SS, and measure out to TT, the waist measure plus $2\frac{1}{2}$ in. ($18\frac{1}{2}$).
Measure TT to Q, and take out from Q to QQ, one third of such amount. Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus $3\frac{1}{2}$ in. ($22\frac{1}{2}$).
Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, 1 in. 12 from SS, $1\frac{1}{4}$ in.
SSS is $\frac{1}{12}$ waist measure below line.
Plaats are stitched on as suggested on diagram.

SYSTÈME INTERNATIONAL. VESTON DROIT "NORFOLK."

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 79 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
Plus des points se trouvent par les divisions de l'échelle (48).
On trace les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 79 cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, $1\frac{1}{2}$ cm.
Trace la ligne D jusqu'à O.
G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On équivarrit la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$ échelle (16 cm.).
L jusqu'à K, $\frac{1}{3}$ échelle (16 cm.), plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
On équivarrit la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M $\frac{1}{12}$ d'échelle (4 cm.).
On courbe la couture de côté.
R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle (32 cm.).
On équivarrit la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
Trace la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à L.
Courbe LL, N et W. Q jusqu'à F $\frac{1}{3}$ ceinture, plus 1 cm.
4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, $\frac{1}{2}$ de T—U (2 cm.).
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.
On courbe aussi le cou C par N, N. C—NN, $\frac{1}{6}$ échelle.
SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.
J jusqu'à Z, 6 cm.
NN jusqu'à XX, $2\frac{1}{2}$ cm.
On courbe la ligne au devant, XX, J, SS, 5 et BB.
On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).
Mesure TT—Q. QQ jusqu'à Q, $\frac{1}{3}$ T—Q.
Mesure ligne 3—4 et 5—6, la mesure du bassin plus 8 cm. (58).
JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $3\frac{1}{2}$ cm.
SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne ($3\frac{1}{2}$).

'NORFOLK' SACCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailenlänge, 43 cm. Modenlänge, 79 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmaass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Tailenlänge, 43 cm.
B von D, Modenlänge, 79 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—I, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbe Skala (24).
I von H, Skala, ziehe linie I nach J.
K von I, $\frac{1}{3}$ Skala. I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).
L von K, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L. GG—G, $\frac{1}{2}$ cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, $\frac{1}{12}$ Skala (4).
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von T, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
Kurve LL, F, und W. Q von F, $\frac{1}{3}$ Unterweite, plus 1 cm.
4 von 3, $\frac{1}{3}$ Gesässmaass, plus 1 cm.
Kurve die Linie, M, Q, und 4.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes Maass T—U (2).
Kurve Armloch und Schulternaht.
Z von O das Brustmaass (48).
Kurve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.
SS von S, halbes Taillemaass plus 1 cm. ($19\frac{1}{2}$).
J von Z, 6 cm.; NN zu XX ist $2\frac{1}{2}$ cm.
Kurve Brustlinie, XX, J, SS, 5 und BB.
Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe Taillemaass, plus 6 cm. (49).
Messe TT—Q. QQ von Q ist $\frac{1}{3}$ von TT—Q.
Messe Linie 3—4 und 5—6, das Gesässmaass plus 8 cm. (58).
JJ von J, $2\frac{1}{2}$ cm. 12 von SS, $3\frac{1}{2}$ cm.
SSS ist $\frac{1}{12}$ Taillemaass unter Linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

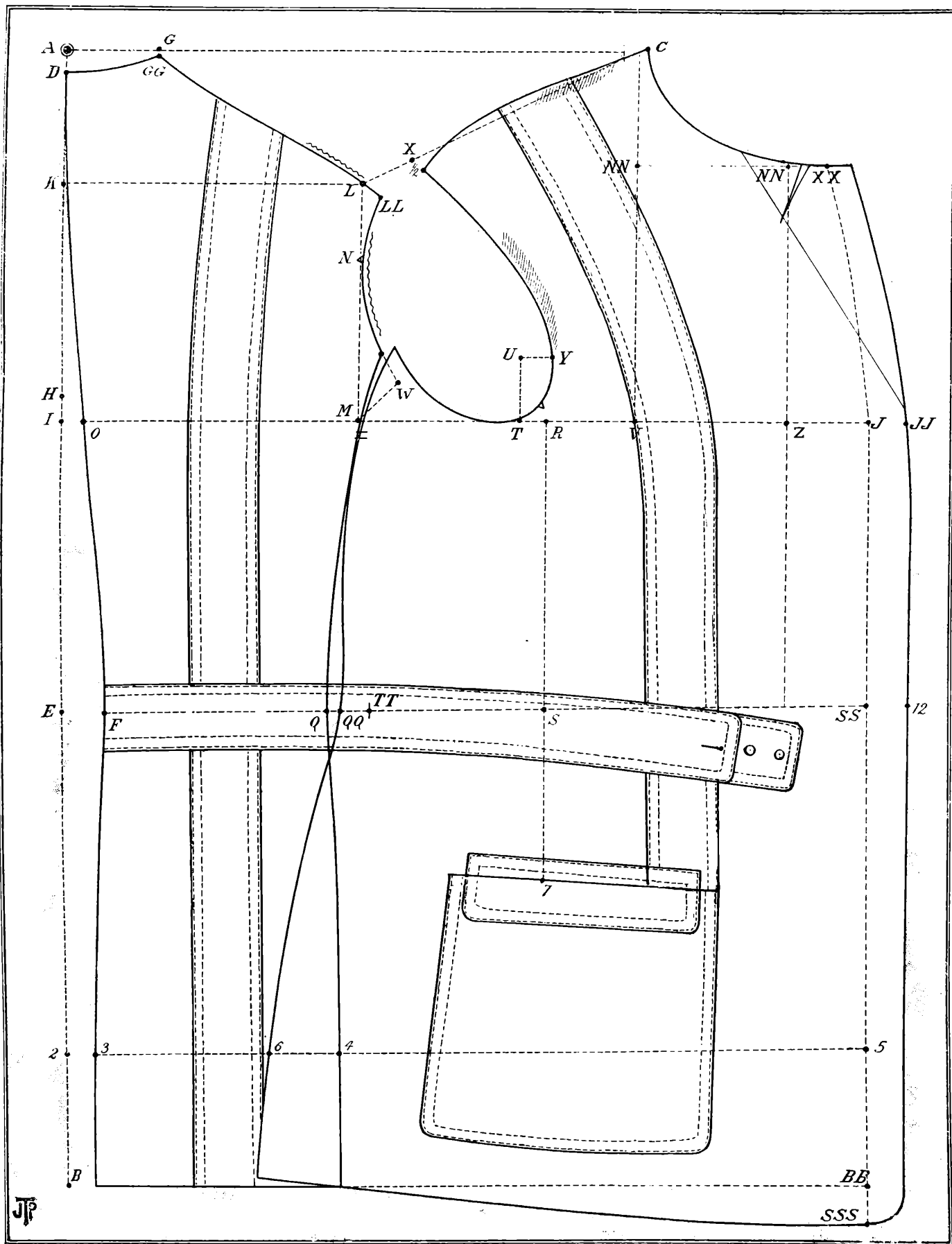


PLATE 93.—THE STANDARD NORFOLK JACKET.

VESTON "NORFOLK" NORMAL.

"NORFOLK" NORMALE SACCO.

THE YOKED NORFOLK JACKET.

Measures: 16½, 29, 7½, 20½, 31 in.

Breast, 18 } Width shoulder measure, 27½ = 18 in. scale.
Waist, 16 } Depth shoulder measure, 28 = 1 in. excess.
Seat, 19 }

Most of the system points in this draft are produced by divisions of the "scale."

NORFOLK JACKET SYSTEM.

MEASUREMENTS.

Waist length, 16½ in.
Skirt length, 31 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, 1/2 in., E from D waist length, 16½ in.
B from D, fashion length, 29 in. 2—E, 9 in. F from E, 1¼ in.
O from I, and 3—2, half of F—E.
Curve line D to O, F, and 3.
G from A, 1/6 scale less 1/2 in. (2½).
H from A, 1/2 scale measure (9).
I from H, half difference between "width" and "depth" measures (1½ in.).
In the absence of shoulder measures make I from H 1/2 in.
Square line I towards J.
K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1½ in. (7½).
M is squared down from L. GG to G, 1/8 in.
Draw shoulder seam GG to L. L to N, 2 in.
W from M, 1/12 scale (1½). LL to L, 1/2 in.

TO FORM FOREPART.

R from O, 2/3 scale. (12).
S is squared down from R.
T from R is 1/2 in. U from T, 1/12 scale (1½).
V from T, 1/6 scale (3). C is squared up from V.
CC from C is 1/4 in.
Draw front shoulder seam, CC—L.
Curve LL, N and W. Q from F, 1/3 waist, plus 1/4 in. (5⅝).
4 from 3, 1/3 seat measure, plus 1/4 in. (6⅝).
Curve line M, Q, and 4 to bottom.
X from C, 1/4 in. less than back shoulder seam.
Y from U, one half of T—U (3/4).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, 1/6 scale.
SS from S half waist plus 1/4 in. (8¼).
J from Z, 2¼ in.; NN to XX, 1 in.
Curve front line XX, J, SS, 5 and BB.
Measure F to Q. Place this amount at SS, and measure out to TT, the waist measure plus 2½ in. (18½).
Measure TT to Q, and take out from Q to QQ, one third of such amount. SSS from SS, 1/12 waist. I from S, 3/8 in. Curve line from SSS through I to QQ. 2 from I, 3/4 in. Curve line from SSS through 2 to QQ. Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus 4¼ in. (23¼).
Curve side seam as diagram.
SSSx from BB, 1/12 waist. JJ from J, 1 in. 12 from SS, 1 in.
Bx from BB is 1¼ in.
SSS is 1/12 waist measure below line.

SYSTÈME INTERNATIONAL. VESTON DROIT "NORFOLK."

POUR LES ÉTUDENTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 79 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
La plupart des points se trouvent par les divisions de l'échelle (48).
On trace les lignes A, B, C.
D jusqu'à A, 1¼ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 79 cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, 1½ cm.
Trace la ligne D jusqu'à O.
G jusqu'à A, 1/6 échelle moins 1¼ cm. (6⅝ cm.).
H jusqu'à A, 1/2 échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).
On équivarr la ligne I jusqu'à J.
K jusqu'à I, 1/3 échelle (16 cm.).
L jusqu'à K, 1/3 échelle (16 cm.), plus 3⅝ (19¾ cm.).
On équivarr la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M 1/12 d'échelle (4 cm.).
On courbe la couture de côté.
R jusqu'à O, 2/3 de la mesure d'échelle (32 cm.).
On équivarr la ligne R jusqu'à S.
T jusqu'à R, 1¼ cm.
U jusqu'à T, 1/12 d'échelle (4 cm.).
V jusqu'à T, 1/6 d'échelle (8 cm.).
Trace la ligne C jusqu'à V.
CC jusqu'à C, 1/2 cm.
Ensuite on dessine la ligne d'épaule CC jusqu'à L.
Courbe LL, N et W. Q jusqu'à F 1/3 ceinture, plus 1 cm.
4 jusqu'à 3, 1/3 bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, 1/2 de T—U (2 cm.).
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O la mesure de poitrine, 48 cm.
On courbe aussi le cou C par N, N. C—NN, 1/6 échelle.
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22½ cm.) en tout.
J jusqu'à Z, 6 cm.
NN jusqu'à XX, 2¼ cm.
On courbe la ligne au devant, XX, J, SS, 5 et BB.
On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus 6½ (49).
Mesure TT—Q. QQ jusqu'à Q, 1/3 TT—Q. SSS jusqu'à S, 1/12 ceinture. I jusqu'à S, 1 cm. Trace la ligne SSS—I—QQ. 2 jusqu'à I, 2 cm. Trace ligne SSS—2—QQ.
Mesure ligne 3—4 et 5—6, la mesure du bassin plus 10 cm.
JJ jusqu'à J, 2½ cm. 12 jusqu'à SS, 2½ cm.
Bx jusqu'à BB, 4¼ cm.
SSS sont 1/12 de ceinture en bas de la ligne (3½).

"NORFOLK" SACCO.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzlänge, 43 cm. Modenzlänge, 79 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, 74½ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, 1¼ cm.
E von D, Taillenzlänge, 43 cm.
B von D, Modenzlänge, 79 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—1, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, 1/6 Skala (8 cm.) minus 1¼ (6⅝).
H von A, halbe Skala (24).
I von H, Skala, ziehe Linie I nach J.
K von I, 1/3 Skala. I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.).
L von K, 1/3 Skala (16) plus 3⅝ (19¾).
M ist im Winkel gezogen von L. GG—G, 1/2 cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, 1/12 Skala (4).
R von O, 2/3 Skala (32).
S ist im Winkel gezogen von R.
T von R, 1¼ cm.
U von T, 1/12 Skala (4).
V von T, 1/6 Skala (8).
C ist von V gezeichnet.
CC von C, 1/2 cm.
Ziehe Linie CC zu L.
Kürve LL, N und W. Q von F, 1/3 Unterweite, plus 1 cm.
4 von 3, 1/3 Gesässmass, plus 1 cm.
Kürve die Linie, M, Q, und 4.
X von C gleich als die Schulternahrt, minus 1 cm.
Y von U, halbes Mass T—U (2).
Kürve Armloch und Schulternahrt.
Z von O das Brustmass (48).
Kürve Hals, C durch NN. C—NN, 1/6 Skala.
SS von S, halbes Tailllemass plus 1 cm. (19½).
J von Z, 6 cm.; NN zu XX ist 2½ cm.
Kürve Brustlinie, XX, J, SS, 5 and BB.
Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe Tailllemass plus 6 cm. (49).
Messe TT—Q. QQ von Q ist 1/3 von TT—Q. SSS von SS, 1/12 Halbe Unterweite. Kürve Linie SSS—I—QQ. 2 von I, 2 cm. Kürve Linie SSS—2—QQ. Messe Linie 3—4 und 5—6, des Gesässmass plus 10 cm.
JJ von J, 2½ cm. 12 von SS, 3½ cm.
Bx von BB, 4¼ cm.
SSS ist 1/12 Tailllemass unter Linie (3½).

THORNTON'S INTERNATIONAL SYSTEM.

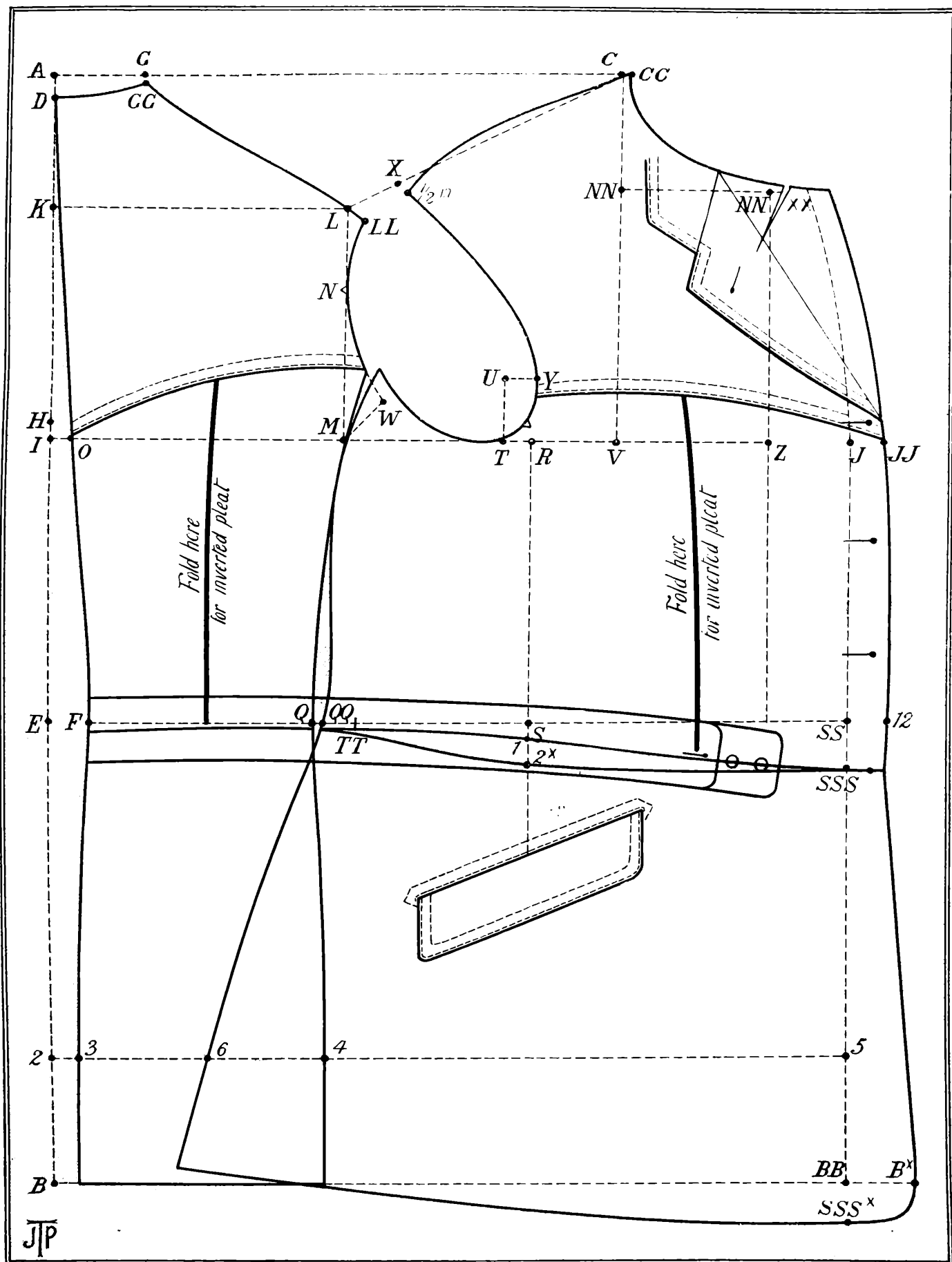


PLATE 94.—THE YOKED NORFOLK JACKET.

VESTON NORFOLK À JOUG.

NORFOLK SACCO MIT JOCH.

THE VERTICAL PLEAT NORFOLK JACKET.

Measures: $16\frac{1}{2}$, 29, $7\frac{1}{2}$, $20\frac{1}{2}$, 31 in.

Breast, 18 | Width shoulder measure, $27\frac{3}{4}$ = 18 in. scale.
Waist, 16 | Depth shoulder measure, 28 = 1 in. excess.
Seat, 19

Most of the system points in this draft are produced by divisions of the "scale."

VERTICAL PLEAT "NORFOLK" SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ in.
Skirt length, 31 in. Half breast, 18 in. Half waist, 16 in. Width shoulder, 27 in. Depth, 28 in.
Two-thirds of width shoulder (27) gives the "scale" (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ in., E from D waist length, $16\frac{1}{2}$ in.
B from D, fashion length, 29 in. 2—E, 9 in. F from E, $1\frac{1}{4}$ in.
O from I, and 3—2, half of F—E.
Curve line D to O, F, and 3.
G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ in. ($2\frac{1}{3}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($1\frac{1}{2}$ in.).
In the absence of shoulder measures make I from H $\frac{1}{2}$ in.
Square line I towards J.
K from I, $\frac{1}{3}$ scale (6).
L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{2}$).
M is squared down from L. GG to G, $\frac{1}{8}$ in.
Draw shoulder seam GG to L. L to N, 2 in.
W from M, $\frac{1}{12}$ scale ($1\frac{1}{3}$). LL to L, $\frac{1}{2}$ in.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale. (12).
S is squared down from R.
T from R is $\frac{1}{2}$ in. U from T, $\frac{1}{12}$ scale ($1\frac{1}{3}$).
V from T, $\frac{1}{6}$ scale (3). C is squared up from V.
CC from C is $\frac{1}{4}$ in.
Draw front shoulder seam, CC—L.
Curve LL, N and W. Q from F, $\frac{1}{3}$ waist, plus $\frac{1}{4}$ in. ($5\frac{5}{8}$).
4 from 3, $\frac{1}{3}$ seat measure, plus $\frac{1}{4}$ in. ($6\frac{5}{8}$).
Curve line M, Q, and 4 to bottom.
X from C, $\frac{1}{4}$ in. less than back shoulder seam.
Y from U, one half of T—U ($\frac{3}{4}$).
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.
SS from S half waist plus $\frac{1}{4}$ in. ($8\frac{1}{4}$).
J from Z, $2\frac{1}{4}$ in.; NN to XX, 1 in.
Curve front line XX, J, SS, 5 and BB.
Measure F to Q. Place this amount at SS, and measure out to TT, the waist measure plus $2\frac{1}{2}$ in. ($18\frac{1}{2}$).
Measure TT to Q, and take out from Q to QQ, one third of such amount. SSS from SS, $\frac{1}{12}$ waist. I from S, $\frac{3}{8}$ in. Curve line from SSS through I to QQ. 2 from I, $\frac{3}{4}$ in. Curve line from SSS through 2 to QQ. Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the seat measure, plus $4\frac{1}{4}$ in. ($23\frac{1}{4}$).
Curve side seam as diagram.
SSSx from BB, $\frac{1}{12}$ waist. JJ from J, 1 in. 12 from SS, 1 in.
Bx from BB is $1\frac{5}{8}$ in.
SSS is $\frac{1}{12}$ waist measure below line.

VESTON DROIT "NORFOLK." AVEC DES PLIS VERTICAUX.

POUR LES ÉTUDENTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 79 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
La plupart des points se trouvent par les divisions de l'échelle (48).
On trace les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, 79 cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, $1\frac{1}{4}$ cm.
Trace la ligne D jusqu'à O.
G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{5}{8}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On élargit la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$ échelle (16 cm.).
L jusqu'à K, $\frac{1}{3}$ échelle (16 cm.), plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
On élargit la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M $\frac{1}{12}$ d'échelle (4 cm.).
On courbe la couture de côté.
R jusqu'à O, $\frac{2}{3}$ de la mesure d'échelle (32 cm.).
On élargit la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ d'échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ d'échelle (8 cm.).
Trace la ligne C jusqu'à V.
CC jusqu'à C, $\frac{1}{2}$ cm.
Ensuite on dessine la ligne d'épaule CC jusqu'à L.
Courbe LL, N et W. Q jusqu'à F $\frac{1}{3}$ ceinture, plus 1 cm.
4 jusqu'à 3, $\frac{1}{3}$ bassin, plus 1 cm.
Courbe la ligne M, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, $\frac{1}{2}$ de T—U (2 cm.).
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O la mesure de poitrine, 48 cm.
On courbe aussi le cou C par N, N. C—NN, $\frac{1}{6}$ échelle.
SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm.) en tout.
J jusqu'à Z, 6 cm.
NN jusqu'à XX, $2\frac{1}{2}$ cm.
On courbe la ligne au devant, XX, J, SS, 5 et BB.
On mesure F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à TT, la mesure de la ceinture plus $6\frac{1}{2}$ (49).
Mesure TT—Q. QQ jusqu'à Q, $\frac{1}{3}$ TT—Q. SSS jusqu'à S, $\frac{1}{12}$ ceinture. I jusqu'à S, 1 cm. Trace la ligne SSS—I—QQ. 2 jusqu'à I, 2 cm. Trace ligne SSS—2—QQ.
Mesure ligne 3—4 et 5—6, la mesure du bassin plus 10 cm.
JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $2\frac{1}{2}$ cm.
Bx jusqu'à BB, $4\frac{1}{4}$ cm.
SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne ($3\frac{1}{2}$).

SENKRECHT FALTEN NORFOLK-BLUSE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzänge, 43 cm. Modenzänge, 79 cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillenzänge, 43 cm.
B von D, Modenzänge, 79 cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—1, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{5}{8}$).
H von A, halbe Skala (24).
I von H, Skala, ziehe Linie I nach J.
K von I, $\frac{1}{3}$ Skala. I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).
L von K, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L GG—G, $\frac{1}{2}$ cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, $\frac{1}{12}$ Skala (4).
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von T, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
CC von C, $\frac{1}{2}$ cm.
Ziehe Linie CC zu L.
Kurve LL, N und W. Q von F, $\frac{1}{3}$ Unterweite, plus 1 cm.
4 von 3, $\frac{1}{3}$ Gesässmass, plus 1 cm.
Kurve die Linie, M, Q, and 4.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes Mass T—U (2).
Kurve Armloch und Schulternaht.
Z von O das Brustmass (48).
Kurve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.
SS von S, halbes Taillenzänge plus 1 cm. ($19\frac{1}{2}$).
J von Z, 6 cm.; NN zu XX ist $2\frac{1}{2}$ cm.
Kurve Brustlinie, XX, J, SS, 5 and BB.
Messe F zu Q.
Setze dasselbe an zu SS, und messe zu TT halbe Taillenzänge plus 6 cm. (49).
Messe TT—Q. QQ von Q ist $\frac{1}{3}$ von TT—Q. SSS von SS, $\frac{1}{12}$ Halbe Unterweite. Kurve Linie SSS—I—QQ. 2 von I, 2 cm. Kurve Linie SSS—2—QQ. Messe Linie 3—4 und 5—6, des Gesässmass plus 10 cm.
JJ von J, $2\frac{1}{2}$ cm. 12 von SS, $3\frac{1}{2}$ cm.
Bx von BB, $4\frac{1}{4}$ cm.
SSS ist $\frac{1}{12}$ Taillenzänge unter Linie ($3\frac{1}{2}$).

THORNTON'S INTERNATIONAL SYSTEM.

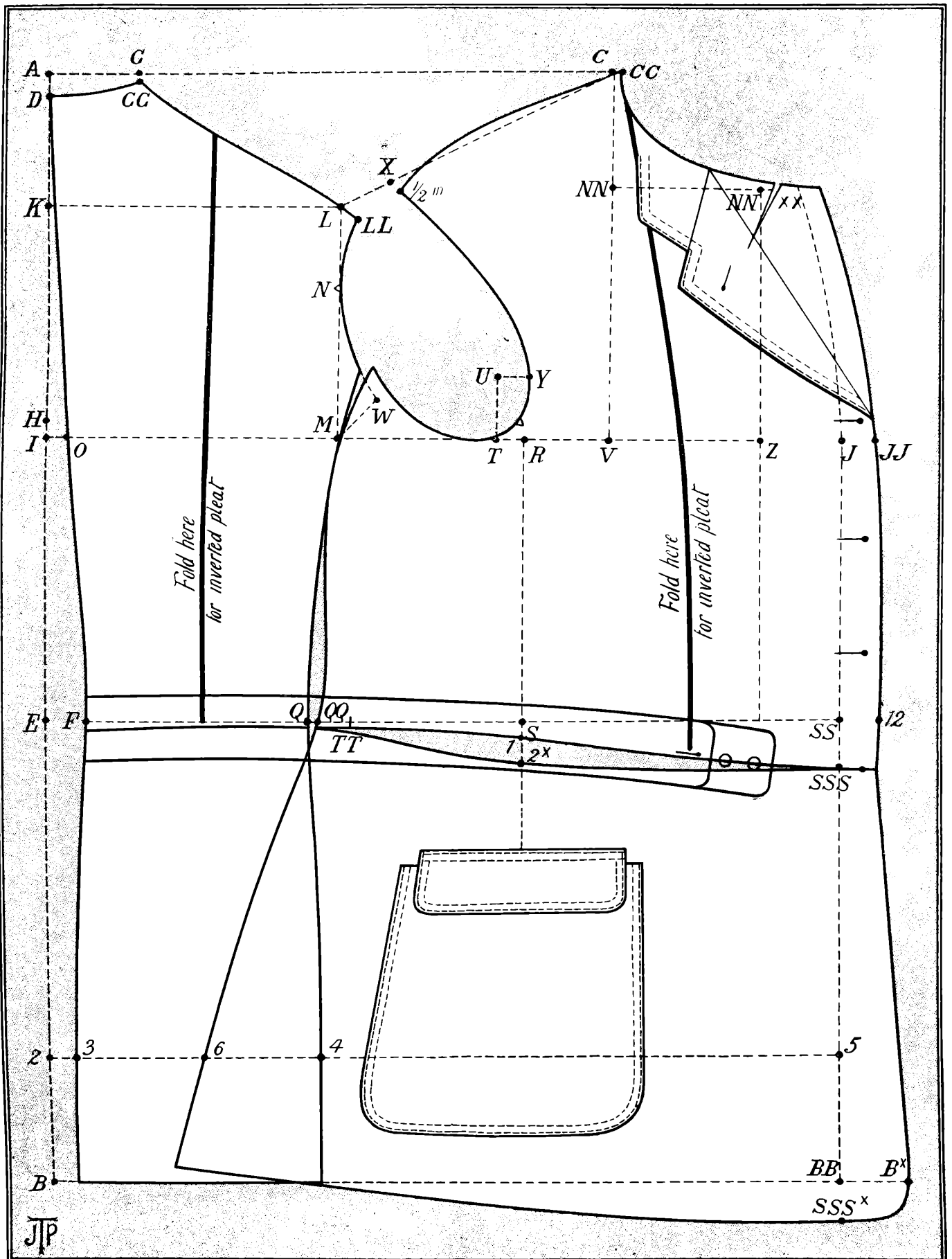


PLATE 95.—VERTICAL-PLEAT NORFOLK JACKET.

VESTON DROIT NORFOLK AVEC PLIS VERTICAUX.

NORFOLK SACCO MIT SENKRECHT FALTEN.

THE "PIVOT-SLEEVE" SHOOTING JACKET.

THERE is such a demand just now for novelties in sporting outfits that the accompanying diagram has been prepared. The coats produced by it will be found, when carefully made up, very practical and appropriate garments, particularly for the requirements of shooting.

The coat, which should be made of "Lovat" tweed or some such suitable material, is in its general form based upon the lines of the standard three-seamer. The arrangement of the lower curve of the armhole, and the compensating form of the sleeves, are, however, very different from the standard outline. As will be seen on an examination of the diagram, the lower curve of the armhole is carried downwards in the direction of the waistline. The peculiar additions to the upper outline of the sleeve join to the lower curves of the armhole in the positions indicated by the corresponding notches. The result is the formation of a kind of "gusset," which affords great comfort in wear and provides ample ease for all the movements of the arms in shooting. Further ease on the elbow-joint is secured by the taking out of the large V, running from point F to BB and Tx, at the sleeve hand. The under arm seam of the sleeve runs in a line with the side body seam of the coat, as points V and O, when placed together, join at the point g on foreparts and back. The line of the sleeve from O to Sx must be stretched so that it joins evenly with the line V—U.

The curved line at the top edge of the breast patch pocket must be joined to the straight line of the pocket opening after the short V has been sewn up.

INSTRUCTIONS FOR PRODUCING THE SLEEVE.

THE PIVOT SLEEVE.

Back width, $7\frac{1}{2}$. Scale, 18.
B from A, a straight line.
Measure back from X to N ($7\frac{1}{2}$).
Place this amount at A, and continue to C, two-thirds of scale, less 1 in. (11).
Continue to elbow (F) $20\frac{1}{2}$, and hand (B) 31.
By F cast the curve B to BB.
D from C, one-half scale, less $\frac{1}{2}$ in. ($8\frac{1}{2}$).
Square down to point G.
BB from G is one-third scale, or to taste.
Square F, BB, and G.
H is squared out from F.
J from H, $\frac{3}{4}$ in. Curve forearm.
Measure scye (Dia. 1), from hind-arm (N) to forearm (RR), say $9\frac{1}{2}$ inches.
Make sleeve from A to K same amount ($9\frac{1}{2}$).
Curve forearm from K, through J to G.
E is midway between C and D.
L from E, half of A—K, plus $\frac{1}{2}$ in. ($5\frac{1}{4}$).
Curve sleeve head and hind-arm.
P from D is the same as C—A.
O from P is $1\frac{1}{4}$ inches.
Sx from C is one-half of C—BB.
Curve line from O to Sx as diagram.
By F cast the curve B to Tx.
Tx from B same amount as B to BB.
Draw line from F to Tx.
U is square with Tx and F line.
U from Tx, one-half of BB to G.
Measure from NN to g on coat.
Place this amount at A and measure out towards V the same amount, less 1 in.
W is the centre of A—V.
X from W is 1 inch.
Draw line from V to W as diagram.

POUR LES ÉTUDIANTS FRANÇAIS.

LA MANCHE.

Echelle, 48. Le dos, 20 cm.
B jusqu'à A, une ligne droite.
On mesure X—N (le dos) 20.
On place ensuite cette quantité à A, et mesure jusqu'à C, $\frac{2}{3}$ d'échelle moins $2\frac{1}{2}$ cm. ($45\frac{1}{2}$) et on fait la longueur à mesure.
D jusqu'à C, $\frac{1}{2}$ échelle moins $1\frac{1}{4}$ ($22\frac{3}{4}$).
Courbe la ligne B—BB.
BB jusqu'à G, $\frac{1}{3}$ échelle.
Traces les lignes F, BB, G.
Trace ligne H jusqu'à F.
J jusqu'à H, 2 cm. Trace couture.
On mesure l'emmanchure (Dia. : et 2).
N jusqu'à RR (26 cm.).
K jusqu'à A, même comme ligne d'emmanchure N—RR (26).
Courbe couture, K, J, G.
E est le centre de C et D.
L jusqu'à E, $\frac{1}{2}$ de A—K, plus $1\frac{1}{4}$ cm.
P jusqu'à D est la même que C—A.
O jusqu'à P, $2\frac{3}{4}$ cm.
Sx jusqu'à C, $\frac{1}{2}$ C—BB.
Courbe la ligne O—Sx comme dessin.
Courbe la ligne jusqu'à F, B—Tx.
Tx jusqu'à B est la même que B—BB.
Trace ligne F—Tx.
Equarris la ligne U, F et Tx.
U jusqu'à Tx $\frac{1}{2}$ BB—G.
Mesure de NN à g sur Veston.
Place ça à A et mesure vers V la même quantité moins $2\frac{1}{2}$ cm.
W est le centre de A et V.
X—W, $2\frac{1}{2}$ cm.
Trace ligne V—W.

FÜR DEN DEÜTSCHEN STUDENTEN.

DER ÄRMEL.

Skala, 48. X—Nx, 20 cm.
Ziehe Linie B—A.
Messe X—N, 20 cm.
Setze dasselbe an zu A, und messe zu C, $\frac{2}{3}$ Skala, minus $2\frac{1}{2}$ cm. ($45\frac{1}{2}$).
Setze dasselbe an zu Ellenbogen (52) und Hand (79).
Kürve Linie B—BB.
D von C, $\frac{1}{2}$ Skala, minus $1\frac{1}{4}$ ($22\frac{3}{4}$).
G ist im Winkel gezogen von D.
BB von G, $\frac{1}{3}$ Skala.
Ziehe Linien F, BB, und G.
Ziehe Linie F—H.
J von H, $2\frac{1}{2}$ cm.
Messe N—RR, 26 cm.
K von A gleich als N—RR (26).
Kürve Linie K, J, G.
E ist die Mitte zwischen C und D.
L von E halbe A—K, plus $1\frac{1}{4}$ cm.
P von D gleich als C—A.
O von P, $2\frac{3}{4}$ cm.
Sx von C, $\frac{1}{2}$ C—BB.
Kürve Linie O—Sx.
Kürve Linie B—Tx.
Tx—B gleich als B—BB.
Ziehe Linie F—Tx.
Ziehe Linie Tx—U.
U von Tx, $\frac{1}{2}$ BB—G.
Messe NN—g an Rock.
V von A gleich als NN—g, minus $2\frac{1}{2}$ cm.
W ist die Mitte zwischen A—V.
X von W, $2\frac{1}{2}$ cm.
Kürve Linie V—W.

THE PIVOT-SLEEVE SHOOTING JACKET.

Measures: $16\frac{1}{2}$, 30, $7\frac{1}{2}$, $20\frac{1}{2}$, 31,

Breast, 18 { Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
Waist, 16 { Depth shoulder measure, 28 = 1 inch excess.
Seat, 19

Most of the system points in this draft are produced by divisions of the "scale."

PIVOT-SLEEVE COAT SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches.
Skirt length, 30 inches. Half breast, 18 inches.
Half waist, 16 inches. Width shoulder, 27 inches. Depth, 28 inches.
Two-thirds of width shoulder (27) gives the scale (18).
Most of the points are found by divisions of the "scale."

TO FORM BACK.

Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ inch, E from D, waist length, $16\frac{1}{2}$ inches.
B from D, fashion length, 30 inches. 2—E, 9 inches. F from E, $1\frac{1}{4}$ inches.
O from I, and 3—2, half of F—E.
Curve line D to O F, and 3.
G from A, $\frac{1}{6}$ scale, less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
In the absence of shoulder measures make I from H $\frac{1}{2}$ inch.
Square line I towards J.
K from I, $\frac{1}{3}$ scale (6).
L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
M is squared down from L. GG to G, $\frac{1}{8}$ inch.
Draw shoulder seam GG to L. L to N, 2 inches.
W from M, $\frac{1}{12}$ scale, less $\frac{1}{2}$ inch. LL to L, $\frac{1}{2}$ inch.

TO FORM FOREPART.

R from O, $\frac{2}{3}$ scale. (12).
S is squared down from R.
T from R is $\frac{1}{2}$ inch. U from T, $\frac{1}{12}$ scale ($1\frac{1}{2}$).
V from T, $\frac{1}{6}$ scale (3). C is squared up from V.
CC from C is $\frac{1}{4}$ inch.
I from L is $\frac{1}{2}$ inch.
Draw front shoulder seam, C—I.
Mx is midway between M—R. 9 from Mx is 3 inches.
Curve LL, N, W to 9. Q from F, $\frac{1}{2}$ waist, 4 from 3, $\frac{1}{2}$ seat measure, plus $\frac{1}{2}$ inch.
Curve line 9, Q, and 4 to bottom.
X from C, $\frac{1}{4}$ inch less than back shoulder seam.
Y from U, one-half of T—U ($\frac{3}{4}$).
Tx from T is $\frac{1}{2}$ inch.
Curve scye and shoulder seams.
Z from O, the breast measure (18).
Curve neck C through NN. C to NN, $\frac{1}{6}$ scale.
SS from S half waist plus $\frac{1}{4}$ inch ($8\frac{1}{4}$).
J from Z, $2\frac{1}{4}$ inches; NN to XX, 1 inch.
Curve front line XX, J—SS, 5 and BB.
Measure F to Q. Place this amount at SS and measure out to QQ, the waist measure plus 3 inches.
Measure seat, 3 to 4. Place this amount at 5, and measure out to point 6, the real measure, plus 4 inches (23).
Curve side seam as diagram. SSS from BB, $\frac{1}{12}$ waist. JJ from J, 1 inch. 12 from SS, $1\frac{1}{4}$ inches.
SSS, $\frac{1}{12}$ waist measure below line.
7 from 8 is $\frac{1}{2}$ inch.

VESTON DE MANCHE À PIVOT.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, $76\frac{1}{2}$ cm.
Poitrine, 48 cm. Ceinture, 43 cm. Bassin, 50 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm.).
La plupart des points se trouvent par les divisions de l'échelle (48).
On dessine les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
B jusqu'à D taille à la mode, $76\frac{1}{2}$ cm. 2—E, 23 cm.
F jusqu'à E, 3 cm.
O—I, et 3—2, $1\frac{1}{2}$ cm.
On dessine la ligne D jusqu'à O.
G jusqu'à A, $\frac{1}{6}$ échelle moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle (24 cm.).
I jusqu'à H est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On élargit la ligne I jusqu'à J.
K jusqu'à I, $\frac{1}{3}$ échelle (16 cm.).
L jusqu'à K, $\frac{1}{3}$ échelle (16 cm.) plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
On élargit la ligne L jusqu'à M; ensuite on dessine la ligne d'épaule GG jusqu'à L.
N jusqu'à L, 5 cm.
W jusqu'à M, $\frac{1}{12}$ d'échelle moins $1\frac{1}{4}$ cm.
On courbe la couture de côté.
R jusqu'à O $\frac{2}{3}$ de la mesure d'échelle, 32 cm.
On élargit la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ échelle (4 cm.).
V jusqu'à T, $\frac{1}{6}$ échelle (8 cm.).
CC—C, $\frac{1}{2}$ cm.
I—L, $1\frac{1}{4}$ cm.
On dessine la ligne C jusqu'à V.
Ensuite on dessine la ligne d'épaule C jusqu'à I.
Mx est le ceinture R—M.
9—Mx, $7\frac{1}{2}$ cm.
Courbe LL, N, W et 9. Q jusqu'à F $\frac{1}{2}$ ceinture.
4 jusqu'à 3, $\frac{1}{2}$ bassin, plus $1\frac{1}{4}$ cm.
Courbe la ligne 9, Q, et 4.
X jusqu'à C même comme la ligne d'épaule au dos, moins 1 cm.
Y jusqu'à U, $\frac{1}{2}$ de T—U, 2 cm.
Tx jusqu'à T, $1\frac{1}{4}$ cm.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm., on courbe aussi le cou C par N, N. C—NN, $\frac{1}{6}$ échelle.
SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 1 cm. ($22\frac{1}{2}$ cm. en tout).
J jusqu'à Z, 6 cm.
NN jusqu'à XX, $2\frac{1}{2}$ cm.
On courbe la ligne au devant XX, J, SS. 5 et BB.
On mesure, F jusqu'à Q. On place cette quantité à SS, et mesure jusqu'à QQ, la mesure de la ceinture plus $7\frac{3}{4}$.
Mesure ligne 3—4 et 5—6, la mesure de la bassin plus 10 cm.
JJ jusqu'à J, $2\frac{1}{2}$ cm. 12 jusqu'à SS, $3\frac{1}{2}$ cm.
SSS sont $\frac{1}{12}$ de ceinture en bas de la ligne $3\frac{1}{4}$.
7 jusqu'à 8, $1\frac{1}{4}$ cm.

DREHPUNKT ARMEL ROCK.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailenlänge, 43 cm. Modenlänge, $76\frac{1}{2}$ cm.
Halbe Oberweite, 48 cm. Halbe Unterweite, 43 cm. Halbes Gesässmass, 50 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei Drittel Schulterweite (48) giebt die "Skala."
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien, A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Tailenlänge, 43 cm.
B von D, Modenlänge, $76\frac{1}{2}$ cm. 2—E, 23 cm.
F von E, 3 cm.
O von I, und 3—2, halbe F—E.
Ziehe Linie D zu O, F, und 3.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
H von A, halbe Skala (24).
I von H, Skala, siehe Linie I nach J.
K von I, $\frac{1}{3}$ ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.) (16).
L von K, $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L. GG—G, $\frac{1}{2}$ cm.
Ziehe Linie GG zu L.
N von L, 5 cm.
W von M, $\frac{1}{12}$ Skala minus $1\frac{1}{4}$ cm.
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von T, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
CC von C, $\frac{1}{2}$ cm.
I von L, $1\frac{1}{4}$ cm.
Ziehe Linie C zu I.
Mx ist die Mitte zwischen M—R.
9—Mx, $7\frac{1}{2}$ cm.
Kurve LL, N, W und 9. Q von F, $\frac{1}{2}$ unterweite, plus 1 cm.
4 von 3, $\frac{1}{2}$ Gesässmass, plus $1\frac{1}{4}$ cm.
Kurve die Linie, 9, Q, und 4.
X von C gleich als die Schulternaht, minus 1 cm.
Y von U, halbes Mass T—U (2).
Tx von T, $1\frac{1}{4}$ cm.
Kurve Armloch und Schulternaht.
Z von O, das Brustmass (48).
Kurve Hals, C durch NN. C—NN, $\frac{1}{6}$ Skala.
SS von S, halbes Tailenmass plus 1 cm. ($19\frac{1}{2}$).
J von Z, 6 cm. NN zu XX ist $2\frac{1}{2}$ cm.
Kurve Brustlinie, XX, J, SS, 5 und BB.
Messe F zu Q.
Setze dasselbe an zu SS. und messe zu QQ halbe Tailenmass, plus $7\frac{3}{4}$ cm.
Messe Linie 3—4 und 5—6, die Gesässmass plus 10 cm.
JJ von J ist $2\frac{1}{2}$ cm. 12 von SS $3\frac{1}{2}$ cm.
SSS ist $\frac{1}{12}$ Tailenmass unten Linie ($3\frac{1}{4}$).
7 von 8, $1\frac{1}{4}$ cm.

THORNTON'S INTERNATIONAL SYSTEM.

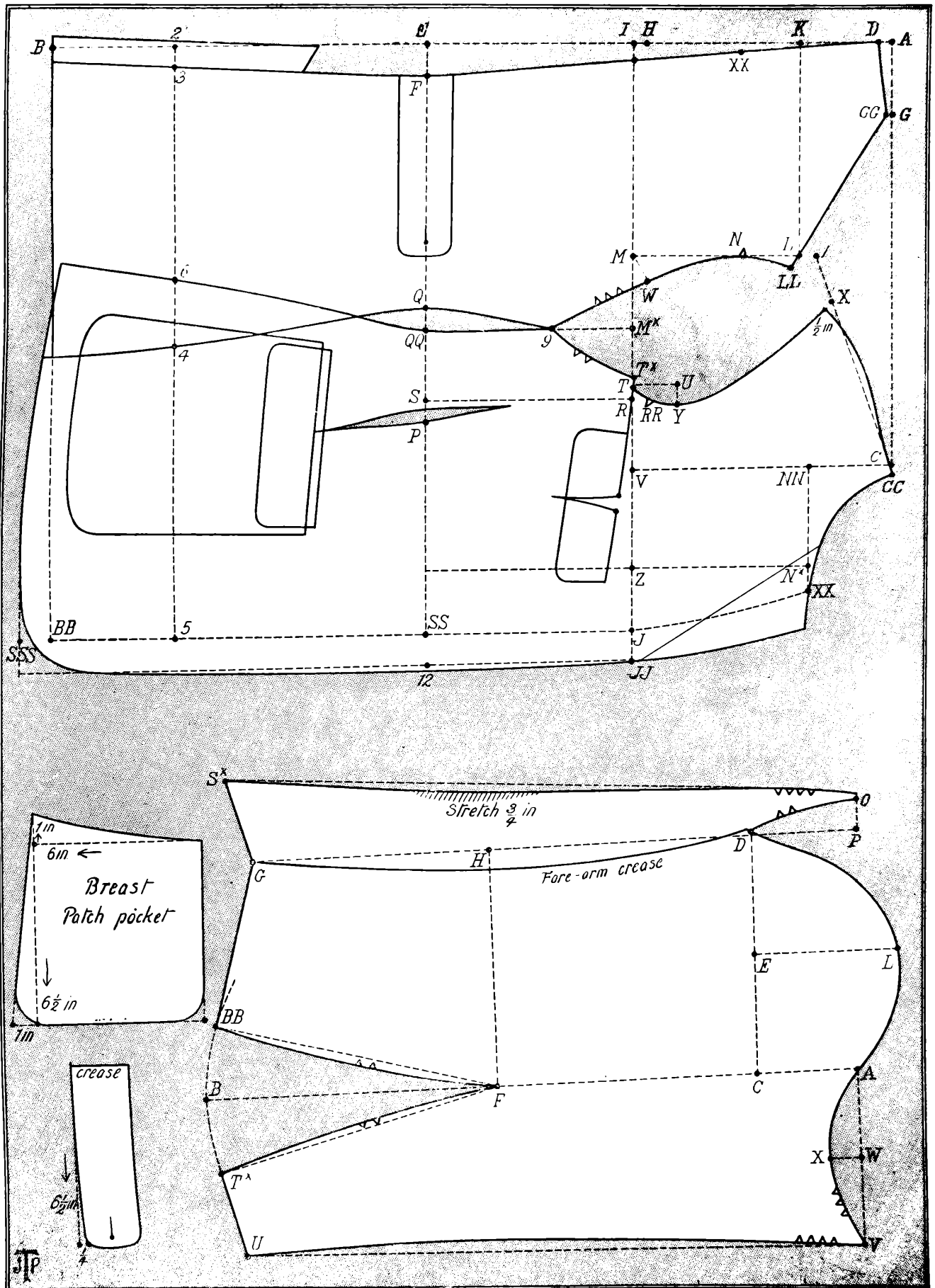


PLATE 96.—THE PIVOT-SLEEVE SHOOTING JACKET.

VESTON DE CHASSE À MANCHES PIVOTS.

SCHUSSROCK MIT BEWEGLICH ÄRMEL.

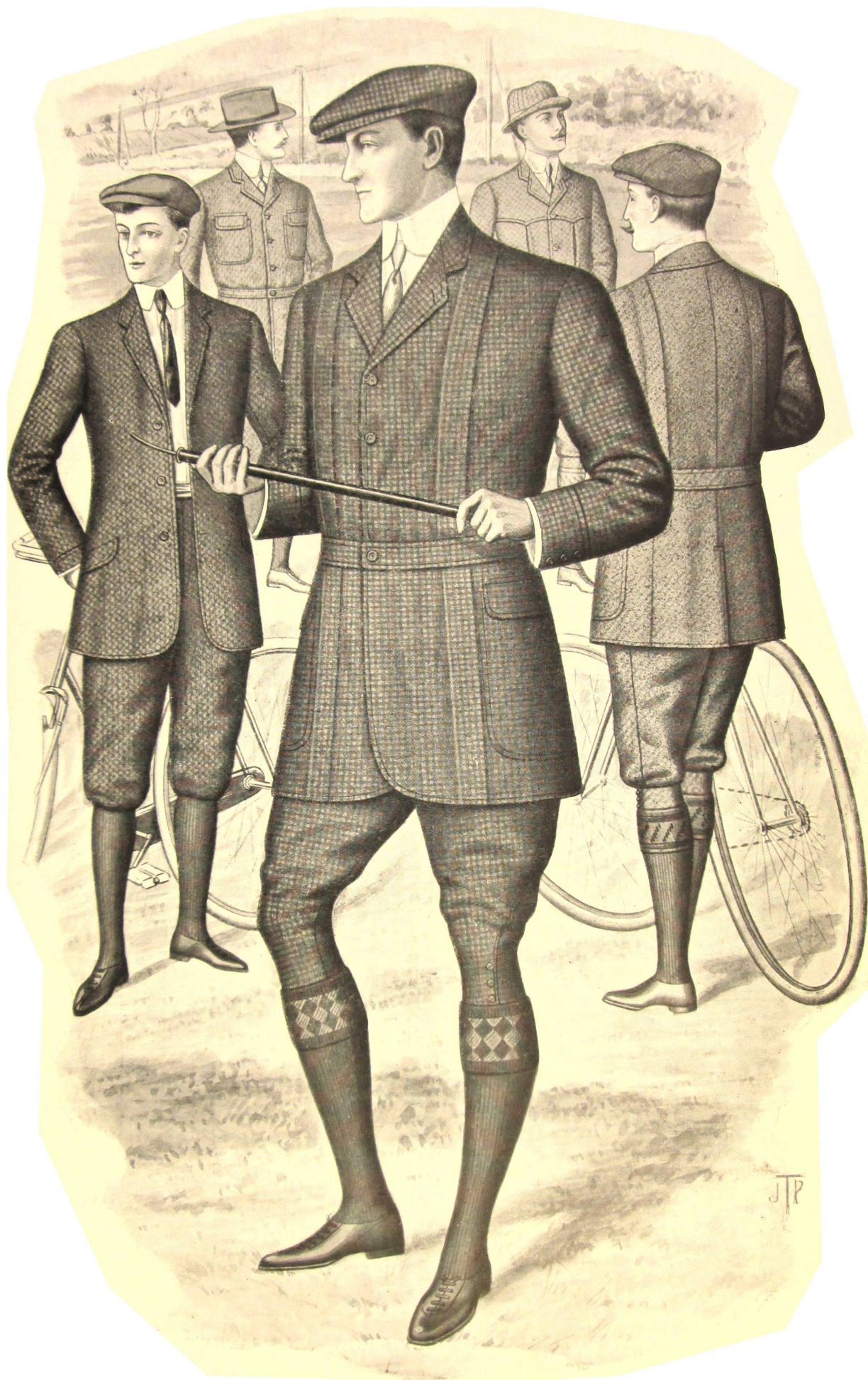


PLATE 97.—CYCLING OUTFIT STYLES.

COMPLET DE BICYCLETTE.

DAS ZWEIRAD KLEIDUNG.

THE GOLF CAPE.

THIS style of cape is not, as its name might suggest, confined to wear with golfing outfits, as it is now very freely used as an adjunct to all styles of sporting outfits. For shooting, fishing, boating, cycling, driving, and the occasional requirements of tourists, it is just as popular and useful as when worn with a golf suit.

The Cape (usually made of waterproofed cheviot), as the drawing and diagram here given show, is cut with a good share of drapery over the arms. It is finished with a Prussian collar, and four or five buttons (often of leather) show down the front of breast. Two large (patch) pockets, about 8 in. wide and 10 in. deep, are stitched on *inside* the cape, and these pockets should be lined with a waterproof material. The cape itself is frequently finished without linings, although a lining of fancy checked cloth is often preferred. Slits for the arms to pass through may, if desired, be introduced in the position shown on the diagram. The slits are jetted with cloth, while the opening is protected by an inside facing in which a hole and button are arranged, as shown on the diagram. When this button is fastened the slits are concealed in the folds of the drapery, but their presence is very acceptable in rough weather, as the arms can be freely used through their medium even though the front of the cape is securely fastened. Sometimes in lieu of the slits above described loops are sewn inside, and these loops may be used as an arm-rest when required. When possible the positions of the buttons should be arranged so that they are not directly over the buttons of the under coat. In cutting these capes it is advisable, whenever practicable, that the facing should "grow on" down the front edge. The facing or turning-in thus provided can very easily be dealt with by the workman, and the edge thus formed makes a much better finish than the ordinary, and rather clumsy, seamed edge. A pronounced feature in this style of cape is the introduction of a 2 in. wide cloth belt so arranged that it holds the cape securely in position, even though the front buttons may be unfastened, and the cape for ease of movement thrown backwards from the shoulders. The belt may be made of the same material as either the cape or its lining, and there are various ways in which it

may be secured. The most popular way may be described as—

The Cross belt Form, the outline of which is given on the diagram sheet. In this style the belt is firmly sewn across the back neck of the cape (D to G on diagram), from which part the ends hang loosely. At the ends of the belt, holes and buttons for fastening are introduced. In wear this belt is carried diagonally across the breast thus: X, and when the ends are brought together and fastened by the buttons at the back of the waist the whole garment is held securely in position.

The Waist-belt Form.—Objection is sometimes taken by experienced sportsmen to the sensation of contraction across the chest that is created by the cross-belt arrangement. (For just the same reason the long popular cross-belts were abolished in military costumes.) To meet this objection, while still retaining the advantages of the belt, a plan of vertical straps was devised. In this form the ends of the long belt, instead of being carried diagonally across the body, were allowed to fall straight down from the neck point (G on diagram) to the waist. Here the ends were fastened upon a cloth band worn as an ordinary waist-belt. This band was finished at the front with either holes and buttons or a buckle. In wear the appearance may be roughly suggested thus: V.

The Arm-loop Form.—Still another plan for attaining the object aimed at by the use of the shoulder-belts is that which may appropriately be defined as the arm-loop form. In this case short cloth loops are introduced which run downwards from the neck point (G on diagram) and form what may be described as a loop armhole. Of course, a distinct loop is arranged for each side of the

cape, and in wear the arms are passed through them so that the cape cannot fall off, even when unbuttoned, during any movement of the body. This is a very simple arrangement, but it has been highly approved by many tailors who make sporting garments a speciality.

Hoods.—These capes are sometimes—but not very frequently—fitted with a hood. In such a case the style of hood selected should be a very capacious one, capable of conveniently covering the head and cap of the wearer. It should be made detachable, so that when not required it may be removed from the neck of the cape.



THE GOLF CAPE.

MEASUREMENTS:

Waist length, $16\frac{1}{2}$; Full length, 29; Neck, 18. Breast measure, over Vest, 18.

Scale as cut, 1 in. more = 19.

For this style of garment shoulder measurements are not necessary.

TO FORM THE BACK.

Draw lines A, B, C.
D from A, $1\frac{1}{2}$ in.
E from D waist length ($16\frac{1}{2}$).
EE from E, 1 in.
Draw line D, EE, XX.
H from A, $1\frac{1}{2}$ scale ($9\frac{1}{2}$).
I from H, $1\frac{1}{2}$ in.
Square line I towards M.
K from I, $1\frac{1}{3}$ scale.
L from K, $1\frac{1}{2}$ scale.
BB is squared down from L.
N from BB, $1\frac{1}{4}$ scale ($4\frac{3}{4}$).
Draw line L, N, O.
G from A, $1\frac{1}{6}$ scale less $1\frac{1}{4}$ (3).
Curve line G to L, as dia.
O is $1\frac{1}{2}$ above OO.

TO FORM THE FRONT.

Place back as dotted lines.
NN from D, $1\frac{1}{6}$ scale ($3\frac{1}{3}$).
Curve G, NN, to K.
D, G, and G—K the neck (9).
EE from E, 3 in.
Z is midway between D, E.
ZZ from Z, $2\frac{1}{2}$ in.
Curve K, ZZ, EE, to X.
BB from B, 1 in.
Curve line O to BB.
Curve centre line K, AA, to X.
12 from K, 1 in.
13 from ZZ, $1\frac{1}{2}$ in.
14 from EE, $1\frac{1}{2}$ in.
15 from X, $1\frac{1}{2}$ in.
Curve line 12, 14, 15.
Curve side-line G, L, O.

TO FORM THE STRAP.

Place back as shown.
Square lines K, L, M.
M from L, 38 in.
N is midway between L—M.
H from GG, $1\frac{1}{2}$ in.
DD from D, 2 in.
MM from M, 3 in.
Curve DD, N, and MM.
P from MM, 2 in.
NN from N, 2 in.
Curve D, H, NN, to P.

PÈLERINE "GOLF."

Taille, 43; Col., $45\frac{1}{2}$; Poitrine, 48 cm.

Trace les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D taille, 43 cm.
EE jusqu'à E, $2\frac{1}{2}$ cm.
Trace la ligne D, EE, XX.
H jusqu'à A, $1\frac{1}{2}$ poitrine, 24 cm.
I jusqu'à H, $1\frac{1}{4}$ cm.
Trace ligne I—M.
K jusqu'à I, $1\frac{1}{3}$ poitrine.
L jusqu'à K, $1\frac{1}{2}$ poitrine (24).
Trace ligne L—BB.
N jusqu'à BB, $1\frac{1}{4}$ poitrine (12).
Trace ligne L, N, O.
G jusqu'à A, $1\frac{1}{6}$ poitrine, moins 1 cm.
Courbe ligne G—L.
O jusqu'à OO, 4 cm.

FIG. 2.

NN jusqu'à D, $1\frac{1}{6}$ poitrine.
Courbe G, NN—K.
D, G, et G, K, le col, $22\frac{3}{4}$ cm.
EE jusqu'à E, $7\frac{1}{2}$ cm.
Z est le centre de D et E.
ZZ jusqu'à Z, $6\frac{1}{4}$ cm.
Courbe K, ZZ, EE, X.
BB jusqu'à B, $2\frac{1}{2}$ cm.
Courbe ligne O—BB.
Trace ligne K, AA, X.
12 jusqu'à K, $2\frac{1}{2}$ cm.
13 jusqu'à ZZ, 4 cm.
14 jusqu'à EE, 4 cm.
15 jusqu'à X, 4 cm.
Courbe ligne 12, 14, 15.
Courbe ligne G, L, O.

CEINTURON D'ÉPAULE.

Trace lignes K, L, M.
M jusqu'à L, 96 cm.
N est le centre de L et M.
H jusqu'à GG, $1\frac{1}{2}$ cm.
DD jusqu'à D, 5 cm.
MM jusqu'à M, $7\frac{1}{2}$ cm.
Courbe DD, N, et MM.
P jusqu'à MM, 5 cm.
NN jusqu'à N, 5 cm.
Courbe D, H, NN et P.

"GOLF" PELERINE.

Taillenslänge, 43; Modenlänge, 74.

Kragen, $45\frac{1}{2}$; Halbe Oberweite, 48 cm.
Ziehe Linien A, B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillenslänge, 43 cm.
EE von E, $2\frac{1}{2}$ cm.
Ziehe Linie D, EE, XX.
H von A $1\frac{1}{2}$ Oberweite (24).
I von H, $1\frac{1}{4}$ cm.
Ziehe Linie I—M.
K von I, $1\frac{1}{3}$ Oberweite.
L von K, $1\frac{1}{2}$ Oberweite.
Ziehe Linie L—BB.
Ziehe Linie L, N, O.
G von A, $1\frac{1}{6}$ Oberweite, minus 1 cm.
Ziehe Linie G—L.
OO von O, 4 cm.

FIG. 2.

NN von D, $1\frac{1}{6}$ Oberweite.
Kurve G, NN—K.
D, G, und G, L, Kragenmaass, $22\frac{3}{4}$.
EE von E, $7\frac{1}{2}$ cm.
Z ist in der Mitte zwischen D und E.
ZZ von Z, $6\frac{1}{4}$ cm.
Kurve K, ZZ, EE, und X.
BB von B, $2\frac{1}{2}$ cm.
Kurve Linie O—BB.
Ziehe Linie K, AA, X.
12 von K, $2\frac{1}{2}$ cm.
13 von ZZ, 4 cm.
14 von EE, 4 cm.
15 von X, 4 cm.
Kurve Linie 12, 14, 15.
Ziehe Linie G, L, O.

SCHULTERGÜRTEL.

Ziehe Linie K, L, M.
M von L, 96 cm.
N ist in der Mitte zwischen L und M.
H von GG, $1\frac{1}{2}$ cm.
DD von D, 5 cm.
MM von M, $7\frac{1}{2}$ cm.
Kurve DD, N, und MM.
P von MM, 5 cm.
NN von N, 5 cm.
Kurve D, H, NN, und P.

THORNTON'S INTERNATIONAL SYSTEM.

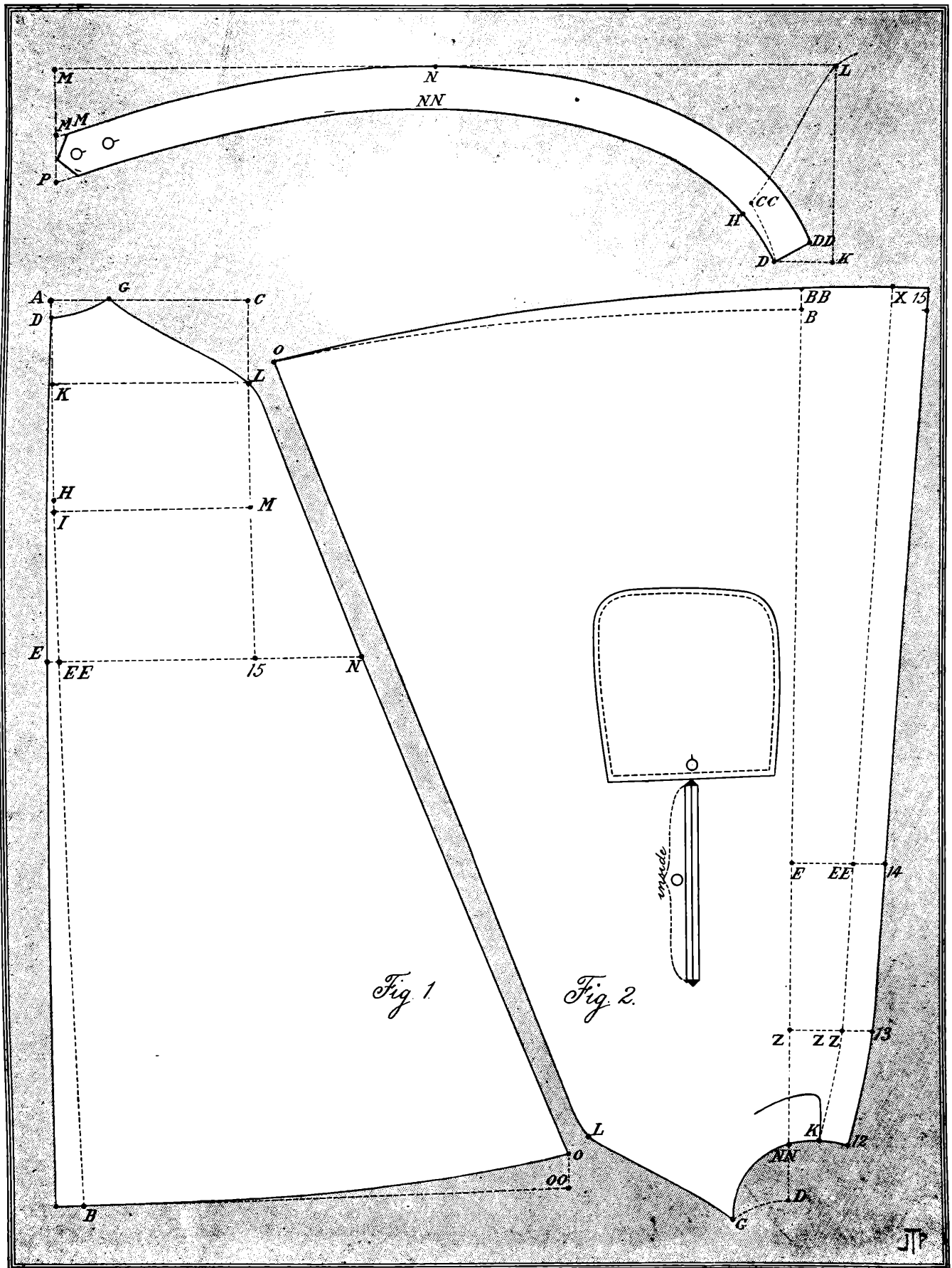


PLATE 98.—DRAFT FOR GOLF CAPE.

DESSIN DE PÉLERINE "GOLF."

ZEICHNUNG DER GOLF PELERINE.



PLATE 99.—GOLFING OUTFIT STYLES.

[For Basis of Cutting see Plates 93, 94, and 95.]

COMPLET "GOLF."

GOLF KLEIDUNG.



PLATE 100.—TOURIST OUTFITS.

[Basis of Cutting as shown on Plates 16, 92, 93, and 94.]

COMPLET TOURISTE.

REISE KLEIDUNG.

COACHING COAT, NEW STYLE.

MEASURES.

16 1/2, 18, 38, 7 1/4, 20 1/4, 30 1/2.

Breast on Vest ... 17	Width, S.M. 25 1/2 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S.M. 26 1/4 = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	Note.—In Overcoats usual measures must be taken over the Vest. The shoulder measures are taken over the under-coat.
Seat on Trousers 18	
Size Addition ... 1	
Size as cut ... 19	

Most of the system points are found by divisions of the "scale" as obtained in the way explained above.

INSTRUCTIONS.

Draw lines A B and A C.
D from A, 1/2 inch; E from D, waist length, 16 1/2 inches. Ex from E is 1 inch.
B from D, fashion length, 38 inches. 2 from E, 9 inches. 18 from D, 1/4 inch.
EE from E is 1/2 inch.
Draw line from 18 through EE to bottom.
G from A, 1/6 scale less 1/4 inch (2 1/2).
GG from G, 1 8 inch.
H from A, 1/2 scale measure (9).
I from II, half difference between "width" and "depth" measures (1/2 inch).
In the absence of shoulder measures make I from H a 1/2 inch.
Square line I towards J. K from I, 1/3 scale (6).
L from K, 1/3 scale plus 1 1/2 inch (7 1/2).
X from L is 1 inch.
M is squared down from L.
LL from L is 1 1/2 inches.
3 to X, 2 inches. W from M, 1/12 scale (1 1/2).
Lx from LL, 3/4 inch.
R from O, 2/3 scale (12).
14 is the centre of M—R.
15 is squared down from 14.
17 from 15 is 1 inch. 16 from 15 is 1 inch.
Draw side seams from 14 through 17 and 16.
S is squared down from R.
T from R is 1/2 inch. U from T, 1/12 scale (1 1/2).
V from T, 1/6 scale (3). C is squared up from V. CC from C, 1/2 inch.
Draw front shoulder seam, CC—L.
Curve Lx, N, and W.
XX from CC, 1/4 inch less than back seam.
XXX from XX is 1 1/2 inches.
Y from U, one half of T—U plus 1/2 inch.
Curve scye and shoulder seams.
Z from O the breast measure (18).
Curve neck CC through NN. C to NN, 1/6 scale.
SS from S half waist plus 1/4 inch (8 1/4).
J from Z, 2 1/4 inches; NN to XX, 1 inch.
Curve front line XX. J, SS, 5 and BB.
SSS from BB, 1/12 waist. JJ from J, 4 inches; 12 from SS, 4 inches; 8 from BB, 3 3/4 inches. 4 from R is 1/2 inch.

THE SLEEVE.

Same as ordinary sleeve, with the following exceptions: L from E is 1 1/2 more than C to A.
N from K is 1 inch more than 4 to 14 on coat.
N from M is 1 1/2 inches.
O from A is 1 inch more than 3 to 14 on coat.
Q from P is 1 1/2 inches.
R from B same as B to BB.
S from R, 1/2 BB—G.
O from G, 1/2 BB—G.
T from L is 1 inch. U from T s 1 inch.

PARDESSUS SAC.

43, 46 3/4, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 1/2
Agrandissement pour pardessus...	2 1/2
Grandeur actuelle pour couper	48
Ceinture, sur le gilet ...	40 1/2
Agrandissement pour pardessus...	2 1/2
Grandeur actuelle pour couper	43
Bassin, sur le pantalon ...	47 1/2
Agrandissement pour pardessus...	2 1/2
Grandeur actuelle pour couper	50
Largeur de l'épaule ...	68 1/2
2/3 (45 1/2) plus 2 1/2 donne l'échelle	48
Profondeur de l'emmanchure ...	71
Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).	
On trace les lignes A, B, C.	
D jusqu'à A, 1 1/4 cm. E jusqu'à D taille 43 cm.	
E jusqu'à Ex, 2 1/2 cm.	
B jusqu'à D taille à la mode, 96 cm. 2—E, 23 cm. 18 jusqu'à D, 1 cm.	
EE jusqu'à E, 1 1/4 cm.	
Trace ligne 18 vers E à bas.	
G jusqu'à A, 1/6 échelle moins 1 cm. (6 3/4 cm.). GG jusqu'à G, 1/2 cm.	
H jusqu'à A, 1/2 échelle (24 cm.).	
I jusqu'à H est une demie différence entre la largeur et la profondeur (1 1/4 cm.).	
On équivarrit la ligne I jusqu'à J.	
K jusqu'à I, 1/3 échelle (16 cm.).	
L jusqu'à K, 1/3 échelle (16 cm.) plus 3 3/4 (19 3/4 cm.). L jusqu'à X, 2 1/2 cm.	
On équivarrit la ligne L jusqu'à M.	
LL jusqu'à L, 4 cm. 3 jusqu'à X, 5 cm.	
W jusqu'à M de 1/12 d'échelle (4 cm.).	
On trace la couture de côté.	
R jusqu'à O 2/3 de la mesure d'échelle (32 cm.). 14 est le centre de M et R.	
On équivarrit la ligne 14—15.	
15 jusqu'à 17, 2 1/2 cm.	
15 jusqu'à 16, 2 1/2 cm.	
Trace couture de 14 jusqu'à 17 et 16 en bas.	
On équivarrit la ligne R jusqu'à S.	
T jusqu'à R, 1 1/4 cm.	
U jusqu'à T, 1/12 d'échelle (4 cm.).	
V jusqu'à T, 1/2 d'échelle (8 cm.).	
On trace la ligne C jusqu'à V. C—CC, 1 1/4 cm.	
Ensuite on trace la ligne d'épaule CC jusqu'à LL. Trace Lx, N et W.	
XX jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 cm.	
XXX jusqu'à XX, 4 cm.	
Y jusqu'à U, 1/2 de T—U, plus 1 cm.	
On trace l'emmanchure et les coutures des épaules.	
Z jusqu'à O de la mesure de poitrine, 48 cm.	
On trace l'encolure CC par N, N. C—NN, 1/6 échelle.	
SS jusqu'à S, 1/2 de ceinture plus 1 cm. (22 1/2 cm.) en tout. J jusqu'à Z, 6 cm.	
NN jusqu'à XX, 2 1/2 cm.	
On trace la ligne du devant XX, J, SS, 5 et BB.	
JJ jusqu'à J, 10 cm. 12 jusqu'à SS, 10 cm.	
SSS sont 1/12 de ceinture en bas de la ligne 3 1/2. R jusqu'à 4, 1 1/4 cm.	

LA MANCHE.

Tous les points comme la manche ordinaire excepté: E jusqu'à L, 4 cm. de plus A—C.
K jusqu'à N, 2 1/2 cm. de plus 4—14.
M jusqu'à N, 4 cm.
A jusqu'à Q, 2 1/2 de plus 3—14.
P jusqu'à Q, 4 cm.
R jusqu'à B est le même que B—BB.
R jusqu'à S, 1/2 BB—G.
O jusqu'à G, 1/2 BB—G.
T jusqu'à L, 2 1/2 cm. T jusqu'à U, 2 1/2 cm.

UEBERZIEHER.

43, 46 3/4, 96, 19, 52, 79.

Oberweite auf der Weste ...	45 1/2
Vergrößerung für Ueberrock ...	2 1/2
Unterweite, auf der Weste ...	40 1/2
Vergrößerung für Ueberrock ...	2 1/2
Gesässmass, auf die Hosen ...	47 1/2
Vergrößerung für Ueberrock ...	2 1/2
Schulterweite, über den Rock ...	68 1/2
Zwei drittel (45 1/2) plus 2 1/2 giebt Skala	48
Schultertiefe, über den Rock ...	71
Zwei drittel Schulterweite (68 1/2) plus 2 1/2 cm. giebt die "Skala" (48).	
Die meisten Punkte werden gefunden durch Verteilung der Skala.	
Ziehe Linien, A, B, und B, C.	
D von A, 1 1/4 cm.	
E von D, Tailllänge, 43 cm.	
E von Ex, 2 1/2 cm.	
B von D, Modenlänge, 96 cm. 2 von E, 23 cm.	
18 von D, 1 cm.	
EE von E is 1 1/4 cm.	
G von A, 1/6 Skala (8 cm.) minus 1 cm.	
CC von C, 1 1/4 cm.	
H von A, halbe Skala (24).	
I von H, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1 1/4 cm.). K von I 1/3 Skala (16).	
L von K, 1/3 Skala (16) plus 3 3/4 (19 3/4).	
L von X, 2 1/2 cm.	
M und 15 ist im Winkel gezogen von L.	
LL von L, 4 cm.	
Ziehe Linie GG—LL.	
3 von X, 5 cm.	
W von M, 1/12 Skala (4).	
R von O, 2/3 Skala (32).	
14 ist die Mitte zwischen M—R.	
Ziehe Linie von 14—15.	
16 von 15, 2 1/2 cm.	
17 von 15, 2 1/2 cm.	
Ziehe Linie von 14 zu 17 und 16.	
S ist im Winkel gezogen von R.	
T von R, 1 1/4 cm.	
U von T, 1/12 Skala (4).	
V von Tx, 1/6 Skala (8).	
C ist von V gezeichnet. CC von C, 1 1/4 cm.	
Ziehe Linie CC—L.	
Kürve Lx, N und W.	
XX von CC dasselbe als die Schulternaht nach hinten, minus 1 cm.	
XX von XXX, 4 cm.	
Y von U, halbes Mass T—U (2), plus 1 cm. (3).	
Kürve Armloch und Schulternaht.	
Z von O, das Brustmass (48).	
Kürve Hals CC durch NN. C—NN, 1/6 Skala.	
SS von S, halbes Taillemaas, plus 1 cm. (19 1/2 cm.).	
J von Z, 6 cm., NN zu XX ist 2 1/2 cm.	
Kurve Brustlinie, XX, J, SS, 5 und BB.	
JJ von J, 5 cm. 12 von SS 5 cm.	
SSS ist 1/12 Taillenmass unter Linie (3 1/2).	
R von 4, 1 1/4 cm.	

DER AERMEI.

Gewöhnliche Aermel mit folgende aus nahmen.
E von L, 4 cm. mehr A—G.
K von N, 2 1/2 cm. mehr 4—14.
N von M, 4 cm.
A von Q, 2 1/2 cm. mehr 3—14.
P von Q, 4 cm.
R von B gleich als B—BB.
R von S, 1/2 BB—G.
O von G, 1/2 BB—G.
T von L, 2 1/2 cm. T von U, 2 1/2 cm.

THORNTON'S INTERNATIONAL SYSTEM.

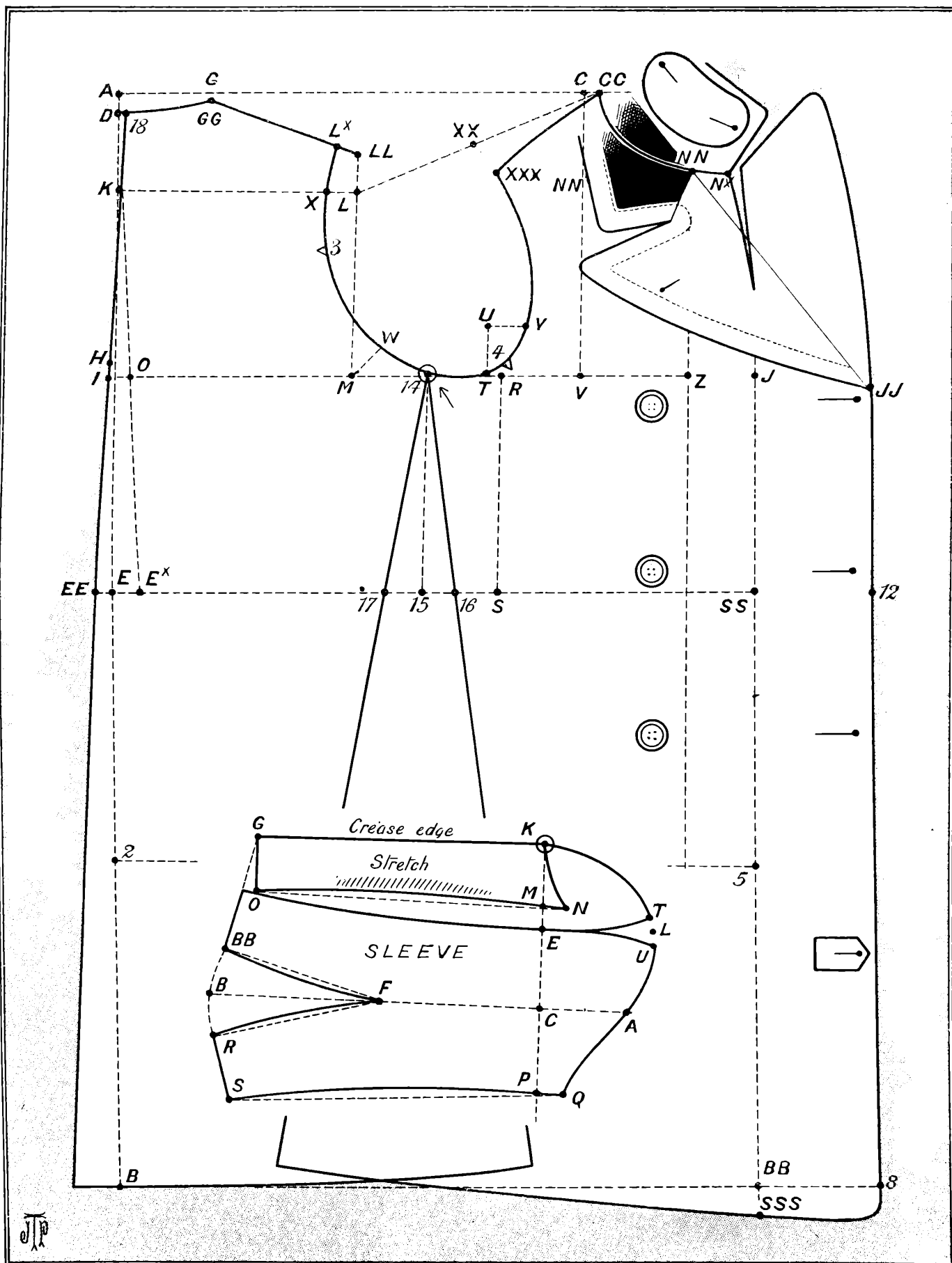


PLATE 101.—COACHING COAT, NEW STYLE.

PARDESSUS SAQUE À VOITURE NOUVELLE MODE.

DIE SPAZIERFAHRT SAKÜBERROCK NEUE MODE.



PLATE 102.—COACHING COAT. OLD STYLE.

[Basis of Cutting as shown on Plate 31.]

PARDESSUS A VOITURE ANCIEN STYLE.

DIE SPAZIERFAHRT SAKÜBERROCK ALTE MODE.



PLATE 103.—COACHING COAT, NEW STYLE.

[For Basis of Cutting see Plate 101.]

PARDESSUS A VOITURE NOUVELLE MODE.

DIE SPAZIERFAHRT ÜBERROCK NEUE MODE.

THE DOUBLE-BREASTED MOTOR OVERCOAT.

—:O:—

MEASURES.

16¹/₂, 18, 38, 7¹/₄, 20¹/₄, 30¹/₂.

Breast on Vest ... 17	Width, S.M. 25 ¹ / ₂ ... 17
Size Addition ... 1	Size Addition ... 1
Size as cut ... 18	Scale as used ... 18
Waist on Vest ... 15	Depth S. M. 25 ¹ / ₂ = 1
Size Addition ... 1	inch excess.
Size as cut ... 16	<i>Note.</i> — In Overcoats
Seat on Trousers 18	usual measures must
Size Addition ... 1	be taken over the
Size as cut ... 19	Vest. The shoulder
	measures are taken
	over the under-coat.

A "yoke" is arranged across the breast, and from its centre point a folded pleat runs to the bottom of skirt. The neck is finished with a Prussian collar. If thick linings are required all the size additions may be increased.

Instructions. Draw lines A B and A C.

D from A, 1¹/₂ inch, E from D waist length, 16¹/₂ inches.

B from D, fashion length, 38 inches. 2 from E, 9 inches. 18 from D, 1¹/₄ inch.

Draw line from 18 through E to bottom.

G from A, 1¹/₆ scale less 1¹/₂ inch (2¹/₂).

H from A, 1¹/₂ scale measure (9).

I from H, half difference between "width" and "depth" measures (1¹/₂ inch).

In the absence of shoulder measures make I from H 1¹/₂ inch.

Square line I towards J. K from I, 1¹/₃ scale (6).

L from K, 1¹/₃ scale plus 1¹/₂ inches (7¹/₂).

M is squared down from L. Continue to point 15.

16 from 15, 1 inch.

17 from 15, 1 inch.

L to N, 2 inches.

W from M, 1¹/₁₂ scale (1¹/₂). 14 is midway between M—W. Draw side seams from 14 through 17 and 16, and straight to bottom.

LL from L, 1¹/₂ in.

R from O, 2¹/₃ scale (12).

S is squared down from R.

T from R is 1¹/₂ inch. U from T, 1¹/₁₂ scale (1¹/₂).

V from T, 1¹/₆ scale (3). C is squared up from V. CC from C, 1¹/₄ inch.

Draw front shoulder seam, CC—LL.

Curve LL, N, and W.

X from CC, 1¹/₄ inch less than back seam.

Y from U, one half of T—U plus 1¹/₄ (1).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck CC through NN. C to NN, 1¹/₆ scale.

SS from S half waist plus 1¹/₄ inch (8¹/₄).

J from Z, 2¹/₄ inches; NN to XX, 1 inch.

Curve front line XX, J, SS, 5 and BB.

SSS from BB, 1¹/₁₂ waist. JJ from J, 4 inches, 12 from SS, 4 inches. 8 from BB, 3¹/₄ inches.

PARDESSUS D'AUTOMOBILE.

43, 46³/₄, 96, 19, 52, 79.

Poitrine, sur le gilet ...	45 ¹ / ₂
Agrandissement pour pardessus	2 ¹ / ₂
Grandeur actuel pour couper ...	48
Ceinture, sur le gilet ...	40 ¹ / ₂
Agrandissement pour pardessus	2 ¹ / ₂
Grandeur actuel pour couper ...	43
Bassin, sur le pantalon ...	47 ¹ / ₂
Agrandissement pour pardessus	2 ¹ / ₂
Grandeur actuel pour couper ...	50
Largeur de l'épaule ...	68 ¹ / ₂
2/3 (45 ¹ / ₂) plus 2 ¹ / ₂ donne l'échelle ...	48

Profondeur de l'emmanchure... 71
Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

On trace les lignes A, B, C.

D jusqu'à A, 1¹/₄ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à D taille à la mode, 96 cm. 2—E, 23 cm.

18 jusqu'à D, 1 cm.

Trace ligne 18 vers E à bas.

G jusqu'à A, 1¹/₆ échelle moins 1¹/₄ cm. (6³/₄ cm.). GG jusqu'à G, 1 cm.

H jusqu'à A, 1¹/₂ échelle (24 cm.).

I jusqu'à H est une demie différence entre la largeur et la profondeur (1¹/₄ cm.).

On élargit la ligne I jusqu'à J.

K jusqu'à I, 1¹/₃ échelle (16 cm.).

L jusqu'à K 1¹/₃ échelle (16 cm.) plus 3³/₄ (19³/₄ cm.). LL jusqu'à L, 1¹/₄ cm.

On élargit la ligne L jusqu'à M. Continue à 15.

16 jusqu'à 15, 2¹/₂ cm.

17 jusqu'à 15, 2¹/₂ cm.

N jusqu'à L, 5 cm.

W jusqu'à M 1¹/₁₂ échelle (4 cm.). 14 est le centre de M et W.

Trace couture de 14 jusqu'à 17 et 16 en bas.

On trace la couture de côté.

R jusqu'à O 2¹/₃ de la mesure de échelle (32 cm.).

On élargit la ligne R jusqu'à S.

T jusqu'à R, 1¹/₄ cm.

U jusqu'à T, 1¹/₁₂ échelle (4 cm.).

V jusqu'à T, 1¹/₆ échelle (8 cm.).

On trace la ligne C jusqu'à V. C—CC, 1 cm.

Ensuite on trace la ligne d'épaule CC jusqu'à LL.

Trace LL, N et W.

X jusqu'à CC est le même comme la ligne d'épaule au dos, moins 1 cm.

Y jusqu'à U, 1¹/₂ de T—U, plus 1 cm.

On trace l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.

On trace l'encolure CC par N, N. C—NN, 1¹/₆ échelle.

SS jusqu'à S, 1¹/₂ de ceinture plus 1 cm. (22¹/₂ cm. en tout.)

J jusqu'à Z, 6 cm.

NN jusqu'à XX, 2¹/₂ cm.

On trace la ligne du devant XX, J, SS, 5 et BB.

JJ jusqu'à J, 10 cm. 12 jusqu'à SS, 10 cm.

SSS sont 1¹/₁₂ de ceinture en bas de la ligne 3¹/₂.

MOTOR ÜBERZIEHER.

43, 46³/₄, 96, 19, 52, 79.

Oberweite, auf der Weste ...	45 ¹ / ₂
Vergrosserung für Ueberrock...	2 ¹ / ₂
	48
Unterweite, auf der Weste ...	40 ¹ / ₂
Vergrosserung für Ueberrock...	2 ¹ / ₂
	43
Gesässmaass, auf die Hosen ...	47 ¹ / ₂
Vergrosserung für Ueberrock...	2 ¹ / ₂
	50
Schulterweite, über den Rock	68 ¹ / ₂
Zwei Drittel (45 ¹ / ₂), plus 2 ¹ / ₂ giebt skala ...	48
Schultertiefe, über den Rock	71

Zwei drittel Schulterweite (68¹/₂), plus 2¹/₂ cm. giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, 1¹/₄ cm.

E von D, Tailllänge, 43 cm.

B von D, Modenlänge, 96 cm. 2 von E, 23 cm 18 von D, 1 cm.

G von A, 1¹/₆ Skala (8 cm.) minus 1¹/₄ (6³/₄).

GC von G, 1 cm.

H von A, halbe Skala (24).

I von H, del ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefte (1¹/₄ cm.). K von I 1¹/₃ Skala (16).

L von K 1¹/₃ Skala (16) plus 3³/₄ (19³/₄).

LL von L, 1¹/₄ cm.

M und 15, ist im Winkel gezogen von L.

16 von 15, 2¹/₂ cm.

17 von 15, 2¹/₂ cm.

Ziehe Linie GG zu LL.

N von L, 5 cm.

W von M, 1¹/₁₂ Skala (4). 14 ist die Mitte zwischen M und W. Ziehe Linie von 14 zu 17 und 16.

R von O, 2¹/₃ Skala (32).

S ist im Winkel gezogen von R.

T von R, 1¹/₄ cm.

U von T, 1¹/₁₂ Skala (4).

V von T, 1¹/₆ Skala (8).

C ist von V gezeichnet. CC von C, 1 cm.

Ziehe Linie CC zu LL.

Kurve LL, N und W.

X von CC dasselbe als die Schulternaht nach hinten, minus 1 cm.

Y von U, halbes Maas T—U (2), plus 1 cm. (3)

Kurve Armloch und Schulternaht.

Z von O das Brustmaas (48).

Kurve IIals CC, durch NN. C—NN, 1¹/₆ Skala.

SS von S, halbes Taillemaas, plus 1 cm. (19¹/₂ cm.).

J von Z, 6 cm., NN zu XX ist 2¹/₂ cm.

Kurve Brustlinie, XX, J, SS, 5 und BB.

JJ von J, 5 cm. 12 von SS, 5 cm.

SSS ist 1¹/₁₂ Taillemaas unter Linie (3)

THORNTON'S INTERNATIONAL SYSTEM.

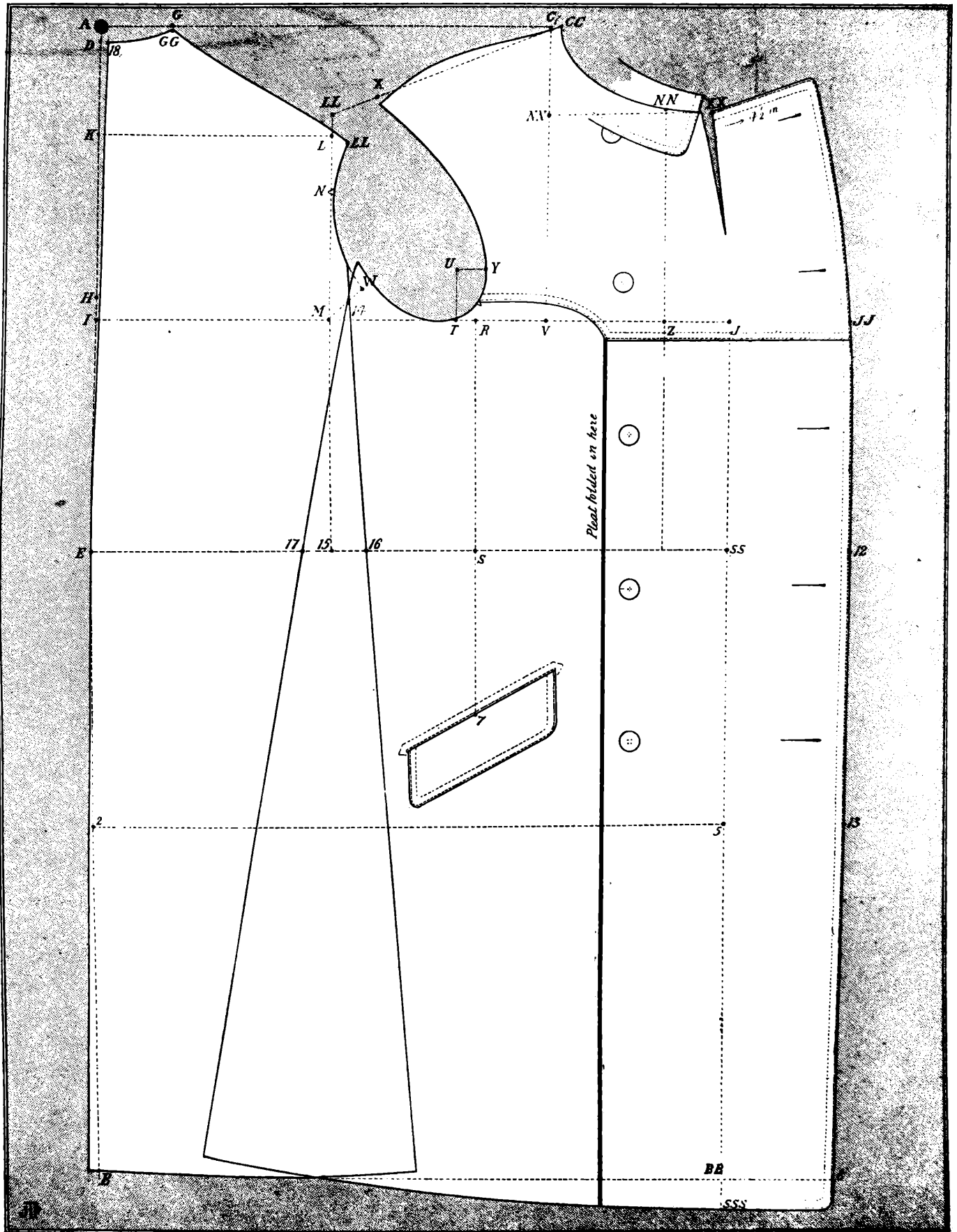


PLATE 104.—MOTOR OVERCOAT.

PARDESSUS AUTOMOBILE.

AUTOMOBILÜBERROCK.



PLATE 105.—MOTOR OVERCOAT STYLES.

[For Basis of Cutting see Plate 31.]

MODES DE PARDESSUS AUTOMOBILE.

MODERN VON AUTOMOBILÜBERROCK.



PLATE 106.—SUMMER TENNIS OUTFITS.

[Basis of Cutting as shown on Plate 16.]

COMPLETS D'ÉTÉ POUR JEU DE PAUME.

DAS BALLSPIEL SOMMERKLEIDUNG.

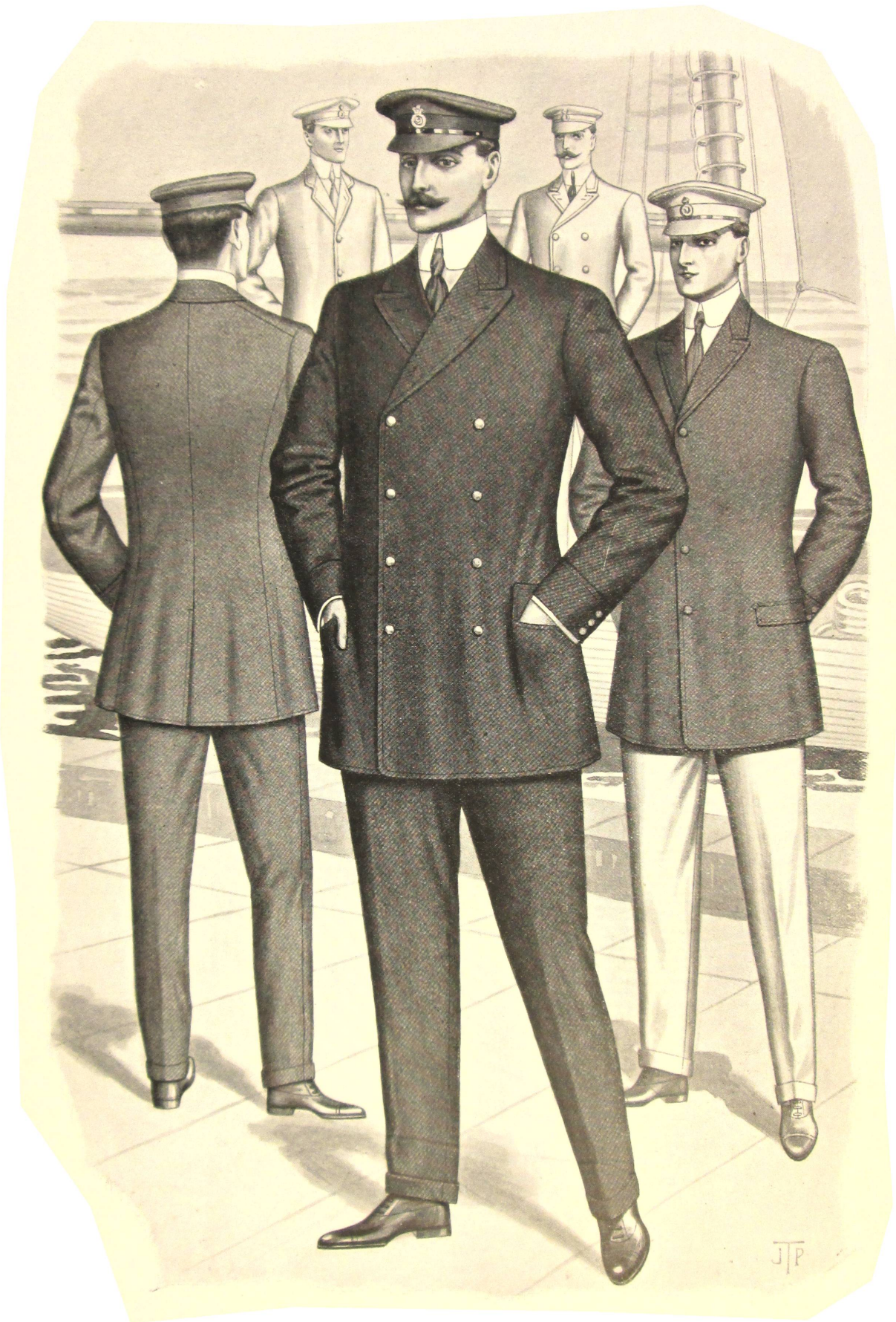


PLATE 107.—YACHTING OUTFITS.

[For Basis of Cutting see Plates 16 and 21.]

COMPLETS DE YACHT.

JACHTSCHIFFERKLEIDUNG.



PLATE 108.—BOATING OUTFITS.

[Basis of Cutting as shown on Plates 16 and 21.]

COMPLET CANOT

DAS BOOT KLEIDUNG.



PLATE 109.—FISHING COSTUME.

[For Basis of Cutting see Plate 7.]

COMPLET DE PÊCHE.

FISCHERKLEIDUNG.

The Evolution of Trouser Cutting.



IN the estimation of the most inexperienced of tailors, the cutting of trousers is a very simple operation. Provided that the correct widths and lengths are embodied in the draft, they assume that the result cannot fail to be satisfactory.

This extremely erroneous notion is a very ancient one. One of our old authors of cutting—Mr. Thomas Good—writing about the year 1843, declares that “the shape (of trousers) is so familiar to a tailor that a little practice ought to make him proficient. I never,” he continues, “used a system for these kind of garments, till I had to form my mode of cutting into a theory for the purpose of teaching others.” In other words, so far as his personal experience was concerned, Mr. Good was content to depend upon what is recognised in the trade as the “Rock of Eye.”

This contempt for the systematic cutting of trousers was perpetuated in the writings of many of the authors who followed Good, and as a result the outlines of the vast majority of the old trouser drafts show but very slight dissimilarities. They were nearly all drafted from the side seam, or edge of the cloth, from which basis the widths of seat, knee and bottom, were applied outwards, with a result that what is known as an “open” leg-seam was invariably produced. In conjunction with this style of cut the under parts were shaped with a very “straight” and bulging seat-seam.

Upon this foundation outline, as it may be termed, trousers for many years continued to be cut; indeed, it is a fact that even now, at the opening of the 20th century, the style is not entirely obsolete in England.

As time progressed, however, the glaring defects of fit inherent in such outlines prompted the modern school of tailors to considerable divergences. Gradually, very fearfully—and be it added, inadequately—the legs were closed until their hang began to approach the natural position of the legs they were intended to cover. Still as hesitatingly the seat line was gradually sloped from the perpendicular direction of the early 'forties; and here, at the close of the 19th century, the British tailors' ingenuity seemed to be entirely exhausted. All the leading systems in use were, in general outline, as like as peas, the only differences being in the location of the various lines used in their production. As an obvious result, the defects in fit were very uniform, so much so that surplus stuff at the top of the leg seams, considerable folds at the lower parts of seat seams, and unsightly horse-shoe folds, were generally accepted—even by the best-class tailors—as being utterly unavoidable. The critical customer who complained was informed that such blemishes were essential to ease of movement, and, as a change of tailor only resulted in identical troubles, he eventually, but very reluctantly, accepted the inevitable.

On the continent of Europe, and in America, the tailors, on the introduction of trousers some eighty years ago, adopted a very similar outline for their productions to that approved by the British tailors. This was only natural, as all cutters evolved their trouser methods from those they had for many years used in the cutting of breeches. But to the credit of our Continental and Transatlantic brethren of the shears, it must be honestly recorded that they have been commendably alert in accepting innovations. For some years they have generally recognised that trousers cut close in the legs, with well scooped seat-seams, are in all essentials superior to those based upon more antiquated lines. But they carried their desire for change to a very extreme extent, so much so, indeed, that a style of trousers has been evolved that only those accustomed to their use can tolerate. Hence it is that British tailors find the greatest difficulty in satisfying foreigners with the style of “pantaloon” that they insist upon, while no British gentleman would dream of wearing trousers embodying all the characteristics of those approved on the Continent.

The writer is firmly of opinion that the time has come for the general adoption of a happy medium in which the eccentricities of both the British and foreign styles will be eliminated, while all the good features of both may be conserved; and it is this conviction that has suggested the arrangement of

THE INTERNATIONAL TROUSER SYSTEM.

TROUSERS SYSTEM.

MEASUREMENTS :

Top to side hollow, $1\frac{3}{4}$; continued to foot, 42; Leg, 31; Half Waist, 15; Half Seat, 18; Half Knee, 9; Half Foot, $8\frac{1}{2}$.

The following instructions apply to the preparation of paper patterns cut to measure.

NORMAL TROUSERS. (DIA. 1.)

1 $\frac{3}{4}$, 42, 31, 15, 18, 9, $8\frac{1}{2}$.
 Draw lines F, G, C.
 H from F, the leg length (31).
 G from F, the side length (42).
 N from G, the band ($1\frac{3}{4}$).
 J from H, half leg—2 ($13\frac{1}{2}$).
 E from H, $\frac{1}{6}$ seat (3).
 Square lines G, N, E, J, F.
 K from J, $\frac{1}{12}$ total knee ($1\frac{1}{2}$).
 L from F, $\frac{1}{12}$ bottom ($1\frac{3}{8}$).
 I from H, $\frac{1}{6}$ seat (3).
 Curve leg seam, I, K, L.
 Q from N, $\frac{1}{2}$ waist ($7\frac{1}{2}$).
 D from E, $\frac{1}{2}$ seat (9).
 O from K, $\frac{1}{2}$ knee less $\frac{1}{4}$ inch ($8\frac{3}{4}$).
 P from L, $\frac{1}{2}$ bottom less 1 inch ($7\frac{1}{2}$).
 Curve side seam C, Q, D, O, P.
 M from H, $\frac{1}{12}$ seat plus $\frac{1}{4}$ inch ($1\frac{3}{4}$).
 Curve fall line G, N, M, I.
 At foot, P from O 1 inch.

UNDER SIDE.

2 from I, $\frac{1}{12}$ seat ($1\frac{1}{2}$).
 3 from K, always $1\frac{1}{2}$ inch.
 4 from L, $\frac{1}{12}$ bottom ($1\frac{3}{8}$).
 Curve leg seam, 2, 3, 4.
 5 from N, $\frac{1}{8}$ seat ($2\frac{1}{4}$).
 MM from M, always $\frac{1}{4}$ inch.
 Draw line MM, 5, 6.
 6 from G line, $\frac{1}{4}$ seat— $1\frac{1}{2}$ (4).
 7 from 6, always 1 inch.
 Curve seat line, 7, 5, MM and 2.
 Measure N to Q and X to 8, the waist measure plus $1\frac{1}{2}$ inch ($15\frac{1}{2}$).
 10 from E, $\frac{1}{6}$ seat (3).
 Draw line from 10 through D to 11.
 11 from 10, $\frac{1}{2}$ seat plus $1\frac{1}{4}$ inch ($10\frac{1}{4}$).
 Measure K to O and 3 to O.
 O, the knee measure plus 1 inch (19).
 Measure L to P and 4 to 13, the bottom measure plus $\frac{1}{2}$ inch ($17\frac{1}{2}$).
 Curve side seam, 9, 8, 11, O, 13.

NARROW TROUSERS. (DIA. 3.)

1 $\frac{3}{4}$, 42, 31, 15, 18, 8, $7\frac{3}{4}$.
 Points produced same as normal.

WIDE TROUSERS. (DIA. 5.)

1 $\frac{3}{4}$, 42, 31, 15, 18, $10\frac{1}{4}$, $8\frac{3}{4}$.
 All points same as normal, with the exception that a straight line is drawn from D to P.

REDUCTION FOR DRESS. (DIAS. 2 AND 4.)

OLD STYLE. (DIA. 2.)

XX from I 1 inch, X from M $\frac{3}{4}$ inch.

NEW STYLE. (DIA. 4.)

Allow $\frac{1}{4}$ inch at front, and $\frac{1}{4}$ inch behind point N. Other points same as Dia. 2.

PANTALON NORMAL. DIA. 1.)

4, 107, 79, 40, 48, 24, $22\frac{1}{2}$.
 On trace les lignes F, G, C.
 H jusqu'à F, la jambe = 79 cm.
 G jusqu'à F, comme mesure = 107.
 N jusqu'à G, comme mesure = 4 cm.
 J jusqu'à H, $\frac{1}{2}$ la jambe—5 = $33\frac{1}{2}$ cm.
 F jusqu'à H, $\frac{1}{6}$ bassin = 8 cm.
 On trace les lignes G, N, E, J, F.
 K jusqu'à I, $\frac{1}{12}$ genou = 4 cm.
 L jusqu'à F, $\frac{1}{12}$ le pied = $3\frac{1}{2}$ cm.
 I jusqu'à H, $\frac{1}{6}$ bassin = 8.
 Trace couture I, K, L.
 Q jusqu'à N, $\frac{1}{2}$ ceinture = 20.
 D jusqu'à E, $\frac{1}{2}$ bassin = 24.
 O jusqu'à K, $\frac{1}{2}$ genou—1 cm. = 23.
 P jusqu'à L, le pied— $2\frac{1}{2}$ cm. = 20.
 Courbe couture C, Q, D, O, P.
 M jusqu'à H, $\frac{1}{12}$ bassin moins 1 cm.
 Courbe ligne G, N, M, I.
 P jusqu'à O, $2\frac{1}{2}$ cm.

à Dos.

2 jusqu'à I, $\frac{1}{12}$ bassin (4).
 3 jusqu'à K, 4 cm. toujours.
 4 jusqu'à L, $\frac{1}{12}$ le pied ($3\frac{3}{4}$).
 Courbe couture 2, 3, 4.
 5 jusqu'à N, $\frac{1}{8}$ bassin = 6 cm.
 MM jusqu'à M, 1 cm. toujours.
 Trace le ligne MM, 5, 6.
 6 jusqu'à G ligne, $\frac{1}{4}$ bassin—2 cm.
 7 jusqu'à 6, $2\frac{1}{2}$ cm. toujours.
 Courbe ligne 7, 5, MM, 2.
 Mesure N—Q et X—8 la ceinture moins 4 cm. = 44.
 10 jusqu'à E, $\frac{1}{6}$ bassin = 8 cm.
 On trace ligne 10 en D—11.
 11 jusqu'à 10, $\frac{1}{2}$ bassin moins 4 = 28.
 Mesure K—O, et 3—O, la mesure de genou, moins $2\frac{1}{2}$ = $50\frac{1}{2}$.
 Faites L—P et 4—13, la mesure du pied, moins $1\frac{1}{4}$ cm. = $46\frac{1}{4}$.
 Courbe couture 9, 8, 11, O, 13.

PANTALON ÉTROIT. (DIA. 3.)

4, 107, 79, 40, 48, $21\frac{1}{2}$, 20.
 Tous les points comme la normale.

PANTALON LARGE. (DIA. 5.)

4, 107, 79, 40, 48, 27, 23.
 Tous les points comme la normale excepté que ligne D à P est droite.

LA FOURCHE. (DIA. 2 ET 4.)

MODE ANCIENNE. (DIA. 2.)

XX jusqu'à I, $2\frac{1}{2}$ cm. X—M, 2 cm.

MODE MODERNE. (DIA. 4.)

Marque 1 cm. au dessus, et 1 cm. au dessous, le point N.

Les autres points comme Dia. 2.

NORMALE HOSEN. (DIA. 1.)

4, 107, 79, 40, 48, 24, $22\frac{1}{2}$.
 Ziehe Linien F, G, C.
 H von F, Schritt-länge = 79 cm.
 G von F, Seite-länge = 107 cm.
 N von G, der Bund = 4 cm.
 J von H, $\frac{1}{2}$ leg length—5 = $33\frac{1}{2}$ cm.
 F von H, $\frac{1}{6}$ Gesässmass = 8 cm.
 Ziehe Linien G, N, E, J, F.
 K von J, $\frac{1}{12}$ Knie = 4 cm.
 L von F, $\frac{1}{12}$ Fuss = $3\frac{1}{2}$.
 I von H, $\frac{1}{6}$ Gesässmass = 8 cm.
 Ziehe Linie—I, K, L.
 Q von N, $\frac{1}{2}$ Unterweite = 20 cm.
 D von E, $\frac{1}{2}$ Gesässmass = 24 cm.
 O von K, $\frac{1}{2}$ Knie—1 = 23 cm.
 P von L, der Fuss— $2\frac{1}{2}$ = 20 cm.
 Ziehe Linie C, Q, D, O, P.
 M von H, $\frac{1}{12}$ Gesässmass + 1 cm. (5 cm)
 Schweißen Linie G, N, M, I.
 P von O, $2\frac{1}{2}$ cm.

DIE HINTERHOSEN.

2 von I, $\frac{1}{12}$ Gesässmass = 4 cm.
 3 von K, 4 cm. immer.
 4 von L, $\frac{1}{12}$ der Fuss = $3\frac{3}{4}$.
 Ziehe Linie 2, 3, 4.
 5 von 8, $\frac{1}{8}$ Gesässmass = 6 cm.
 MM von M, 1 cm. immer.
 Ziehe Linie MM, 5, 6.
 6 von G Linie, $\frac{1}{4}$ Gesässmass—2.
 7 von 6, $2\frac{1}{2}$ cm. immer.
 Schweißen Linie 7, 5, MM, 2.
 Messe L, N, zu Q, und X zu 8, die Bundweite plus 4 cm. = 44.
 10 von E, $\frac{1}{6}$ Gesässmass = 8 cm.
 Mache Linie von 10, durch D, bis 11.
 H von 10, $\frac{1}{2}$ Gesässmass, + 4 = 28.
 Messe K—O, und B—O, das Kniemass plus $2\frac{1}{2}$ = $50\frac{1}{2}$.
 Messe L—P und 4—13, das Fussmass, plus $1\frac{1}{4}$ = $46\frac{1}{4}$.
 Mache Naht-linie 9, 8, 11, O, 13.

ENGE HOSEN. (DIA. 3.)

4, 107, 79, 40, 48, $21\frac{1}{2}$, 20.
 Alle Punkte sind dasselbe wie beim Normale.

WEITE HOSEN. DIA. 5.)

4, 107, 79, 40, 48, 27, 23.
 Alle punkte sind dasselbe wie beim Normale ausser die Linie D—P, welche gerade ist.

AUSSTICH. (DIAS. 2 UND 4.)

ALTEN-STYL. (DIA. 2.)

XX von I, $2\frac{1}{2}$ cm. X von M, 2 cm.

MODERNE-STYL. (DIA. 4.)

Zugabe 1 cm. auf, und 1 cm. unter Punkt N
 Andere Punkte dasselbe wie Dia. 2.

THORNTON'S INTERNATIONAL SYSTEM.

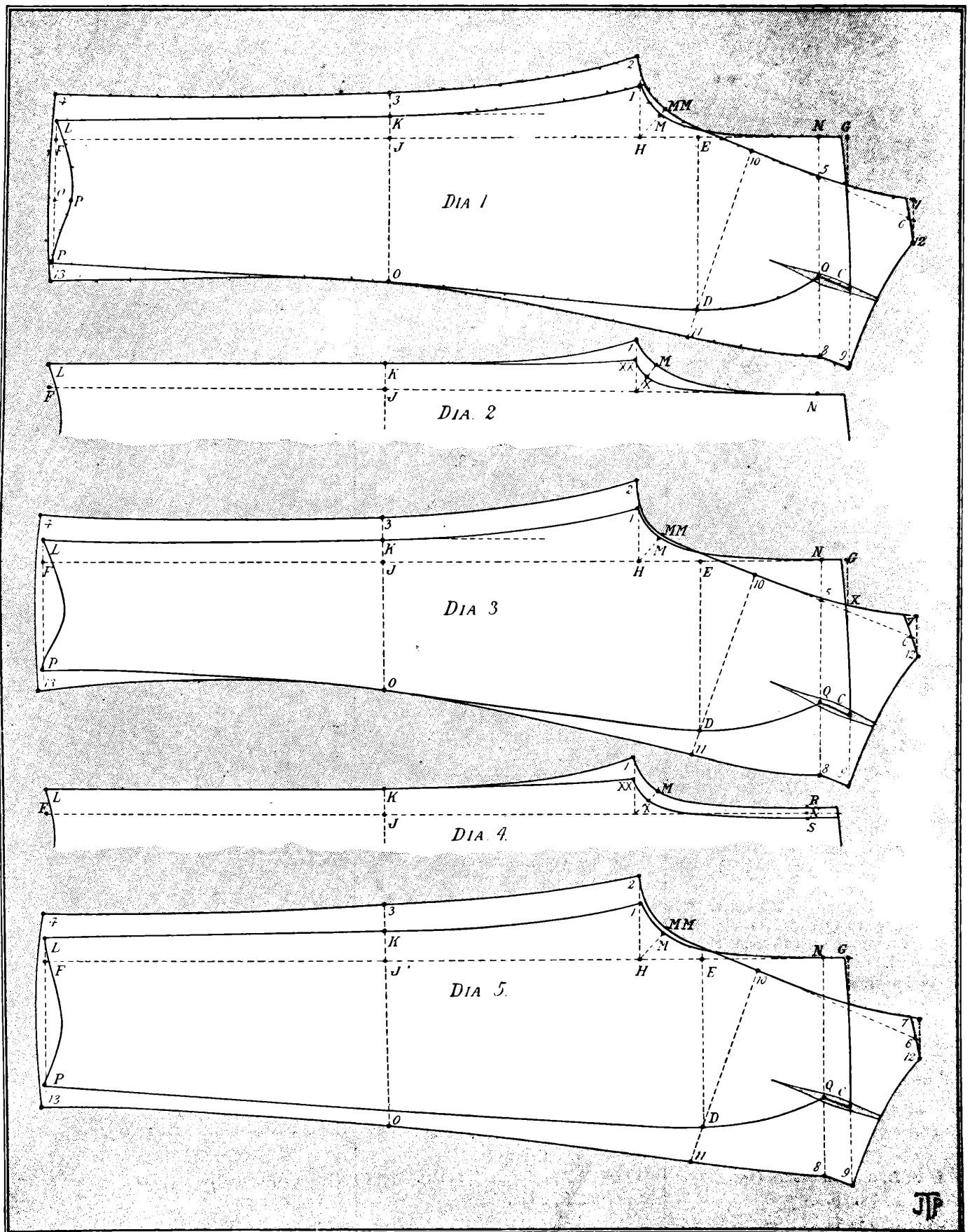


PLATE 110.—NORMAL, NARROW, AND WIDE TROUSERS.

PANTALONS, NORMAL, ÉTROIT, ET LARGE.

HOSEN, NORMAL, ENGE, UND WEIT.

“PEG-TOP” TROUSERS.

MEASUREMENTS:

Top to side hollow, 12; continued to foot, 42; Leg, 31; Half Waist, 15; Half Seat, 18; Half Knee, 11; Half Foot, 8.

The following instructions apply to the preparation of paper patterns cut to measure.

“PEG-TOP” TROUSERS.

4, 42, 31, 15, 18, 11, 8.
 Draw lines F, N, Q.
 H from F, the leg length (31).
 J from H, half leg—2 (13½).
 E from H, one sixth seat (3).
 Square lines N, Q; E, D; J, O; F, P.
 K from J, one twelfth total knee (1½), plus ¼ (1¾).
 L from F, 1 inch.
 I from H, one sixth seat (3).
 Curve leg seam, I, K, L.
 Q from N, ½ waist (7½).
 D from E, ½ seat (9).
 DD from D, 1 inch.
 O from K, ½ knee less ¼ inch (10¾).
 P from L, bottom measure, 8 inches.
 Curve side seam Q, DD, O, P.
 M from H, one twelfth seat plus ¼ inch (1¾).
 Curve fall line N, M, I.
 At foot, P from O 1 inch.

UNDER SIDE.

2 from I, 1 twelfth seat (1½).
 3 from K, always 1 inch.
 4 from L, ¼ inch.
 Curve leg seam, 2, 3, 4.
 5 from N, one eighth seat (2¼).
 MM from M, always ¼ inch.
 Draw line MM, 5, 6.
 6 from N—Q line, ¼ seat—½ (4).
 7 from 6, always ¾ inch.
 Curve seat line, 7, 5, MM and 2.
 Measure N to Q and X to 8, the waist measure plus 1½ inch (16½).
 10 from E, one sixth seat (3).
 Draw line from 10 through DD to 11.
 11 from 10, ½ seat plus 2 inches (11).
 Measure K to O and 3 to 14.
 14, the knee measure plus 1 inch (23).
 Measure L to P and 4 to 13, the bottom measure plus ½ inch (16½).
 Curve side seam, 8, 11, 14, 13.

WAIST BAND.

B from A, waist measure (15).
 C from B, ¾ inch.
 D from C, 2 inches.
 E from A, 2 inches.

PANTALON “PEG-TOP.”

4, 107, 79, 40, 48, 28, 20½.
 On trace les lignes F, N, Q.
 H jusqu'à F, la jambe = 79 cm.
 J jusqu'à H, ½ la jambe—5 = 33½ cm.
 F jusqu'à H, ⅓ bassin = 8 cm.
 On trace les lignes N—Q, E—D, J—O, F—P.
 K jusqu'à I, ⅓ genou = 4 cm. moins 1 cm. = 5 cm.
 L jusqu'à F, 2½ cm.
 I jusqu'à H, ⅓ bassin = 8.
 Trace couture I, K, L.
 Q jusqu'à N, ½ ceinture = 20.
 D jusqu'à E, ½ bassin = 24.
 DD jusqu'à D, 2½ cm.
 O jusqu'à K, ½ genou—1 cm. = 23.
 P jusqu'à L, le pied = 20.
 Courbe couture, Q, DD, O, P.
 M jusqu'à H, ⅓ bassin moins 1 cm.
 Courbe ligne, N, M, I.
 P jusqu'à O, 2½ cm.

LE DOS.

2 jusqu'à I, ⅓ bassin (4).
 3 jusqu'à K, 2½ cm. toujours.
 4 jusqu'à L, 1 cm.
 Courbe couture, 2, 3, 4.
 5 jusqu'à N, ⅓ bassin = 6 cm.
 MM jusqu'à M, 1 cm. toujours.
 Trace le ligne MM, 5, 6.
 6 jusqu'à N—Q ligne, ¼ bassin = 2 cm.
 7 jusqu'à 6, 2½ cm. toujours.
 Courbe ligne, 7, 5, MM, 2.
 Mesure N—Q et X—8 la ceinture moins 4 cm. = 44.
 10 jusqu'à E, ⅓ bassin = 8 cm.
 On trace ligne 10 en DD—11.
 11 jusqu'à 10, ½ bassin moins 5 = 29.
 Mesure K—O, et 3—14, la mesure de genou, moins 2½ = 58½.
 Faites L—P et 4—13, la mesure du pied, moins 1¼ cm. = 41¼.
 Courbe couture, 8, 11, 14, 13.

CEINTURE.

B jusqu'à A, ceinture (40 cm.).
 C jusqu'à B, 2 cm.
 D jusqu'à C, 5 cm.
 E jusqu'à A, 5 cm.

“PEG-TOP” HOSEN.

4, 107, 79, 40, 48, 28, 20½.
 Ziehe Linien F, G, C.
 H von F, Schritt-länge = 79 cm.
 J von H, ½ leg length—5 = 33½ cm.
 F von H, ⅓ Gesässmass = 8 cm.
 Ziehe Linien N—Q, E—D, J—O, F—P.
 K von J, ⅓ Knie = 4 cm. + 1 cm. = 5 cm.
 L von F, 2½ cm.
 I von H, ⅓ Gesässmass = 8 cm.
 Ziehe Linie—I, K, L.
 Q von N, ½ Unterweite = 20 cm.
 D von E, ½ Gesässmass = 24 cm.
 DD von D, 2½ cm.
 O von K, ½ Knie—1 = 27 cm.
 P von L, der Fuss = 20 cm.
 Ziehe Linie Q, DD, O, P.
 M von H, ⅓ Gesässmass + 1 cm. (5 cm.).
 Schweifen Linie, N, M, I.
 P von O, 2½ cm.

DIE HINTERHOSEN.

2 von I, ⅓ Gesässmass = 4 cm.
 3 von K, 2½ cm. immer.
 4 von L, 1 cm.
 Ziehe Linie 2, 3, 4.
 5 von 8, ⅓ Gesässmass = 6 cm.
 MM von M, 1 cm. immer.
 Ziehe Linie MM, 5, 6.
 6 von N—Q Linie, ¼ Gesässmass—2.
 7 von 6, 2½ cm. immer.
 Schweifen Linie 7, 5, MM, 2.
 Messe L, N, zu Q, und X zu 8, die Bundweite plus 4 cm. = 44.
 10 von E, ⅓ Gesässmass = 8 cm.
 Mache Linie von 10, durch DD, bis 11.
 11 von 10, ½ Gesässmass, + 5 = 29.
 Messe K—O, und 3—14, das Kniemass plus 2½ = 58½.
 Messe L—P und 4—13, das Fussmass, plus 1¼ = 41¼.
 Mache Naht-linie 8, 11, 14, 13.

UNTERWEITE BUND.

B von A, Unterweite (40 cm.).
 C von B, 2 cm.
 D von C, 5 cm.
 E von A, 5 cm.

THORNTON'S INTERNATIONAL SYSTEM.

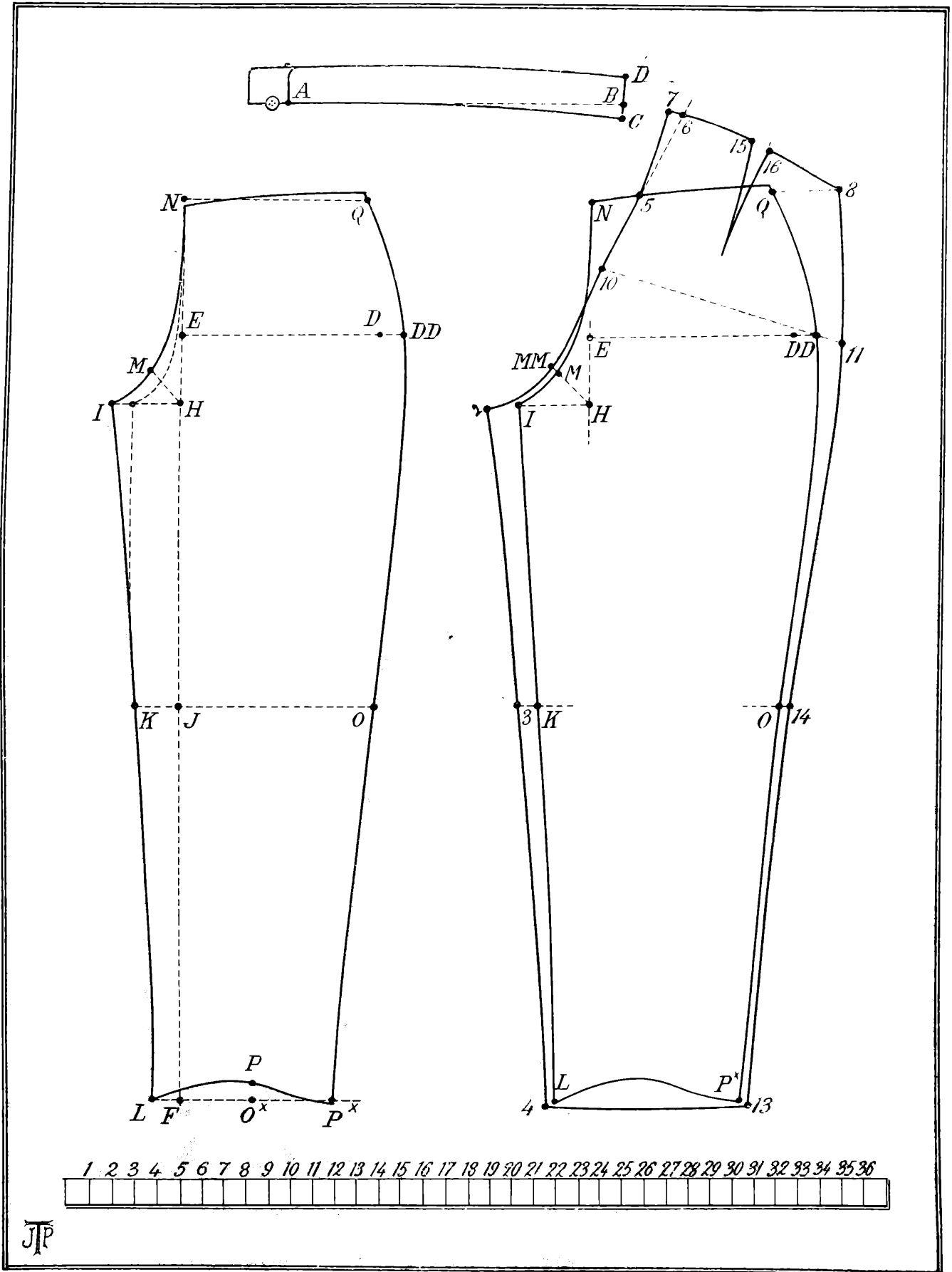


PLATE 111.—"PEG-TOP" TROUSERS.

PANTALON "PEG TOP."

"PEG-TOP" HOSEN.

SMALL WAIST TROUSERS.

MEASUREMENTS :

Top to side hollow, $1\frac{3}{4}$; continued to foot, 42; Leg, 31; Half Waist, 14; Half Seat, 18; Half Knee, 9; Half Foot, $3\frac{1}{4}$.

The following instructions apply to the preparation of paper patterns cut to measure.

SMALL WAIST TROUSERS. (Dia. 6.)

$1\frac{3}{4}$, 42, 31, 14, 18, 9, $8\frac{1}{2}$.
Draw lines F, G, C.
H from F, the leg length (31).
G from F, the side length (42).
N from G, the band ($1\frac{3}{4}$).
J from H, half leg less 2 ($13\frac{1}{2}$).
E from H, $1/6$ seat (3).
Square lines G, N, E, J, F.
K from J, $1/12$ total knee measure ($1\frac{1}{2}$).
L from F, $1/12$ bottom measure ($1\frac{3}{8}$).
I from H, $1/6$ seat measure (3).
Curve leg seam, I, K, L.
Q from N, $1/2$ waist (7)—plus 1 inch (8).
D from E, $1/2$ seat measure (9).
O from K, $1/2$ knee less $1/4$ inch ($8\frac{3}{4}$).
P from L, $1/2$ bottom less 1 inch ($7\frac{1}{2}$).
Curve side seam C, Q, D, O, P.
M from H, $1/12$ seat plus $1/4$ inch ($1\frac{3}{4}$).
Curve fall line G, N, M, I.
At foot, P from O 1 inch.
Take out a 1 inch V at waist line.

UNDER SIDE.

2 from I, $1/12$ seat measure ($1\frac{1}{2}$).
3 from K, always $1\frac{1}{2}$ inch.
4 from L, $1/12$ bottom ($1\frac{3}{8}$).
Curve leg seam, 2, 3, 4.
5 from N, $1/8$ seat ($2\frac{1}{4}$).
MM from M, always $1/4$ inch.
Draw line MM, 5, 6.
6 from G line, $1/4$ seat less $1/2$ inch (4).
7 from 6, always 1 inch.
Curve seat line, 7, 5, MM and 2.
Measure 5 to 8, half waist measure plus $2\frac{1}{2}$ inch ($9\frac{1}{2}$).
10 from E, $1/6$ seat (3).
Draw line from 10 through D to 11.
11 from 10, $1/2$ seat plus $1\frac{1}{4}$ inch ($10\frac{1}{4}$).
Measure K to O and 3 to O.
O, the knee measure plus 1 inch (19).
Measure L to P and 4 to 13, the bottom measure plus $1\frac{1}{2}$ inch ($17\frac{1}{2}$).
Curve side seam, 9, 8, 11, O, 13.
Reduce back waist to measure by two V's.

STOUT MAN'S TROUSERS. (Dia. 8.)

$1\frac{3}{4}$, 42, 30, 21, $21\frac{1}{2}$, 10, 9.
In stout men the waist measure is less than seat.
Decide amount of disproportion as follows:
Seat measure less 3 inches is *normal* waist, which, compared with *actual* waist, shows disproportion. Thus: actual waist, 21; normal 18 = 3 inches disproportion.
Draft as normal with following exceptions:
NN from N is $1/4$ of di-proportion ($3/4$ inch).
Q—NN, $1/2$ waist. D—E, $1/2$ seat less $1/2$ inch.
GG from G same as N to NN, at front.

CORPULENT MAN'S TROUSERS. (Dia. 10.)

$1\frac{3}{4}$, 42, 29, 22, 21, $10\frac{1}{4}$, 9.
In corpulent men the waist exceeds the seat.
Draft as above with following exceptions:
NN from N is $1/3$ of disproportion ($1\frac{1}{3}$ inch).
GG from G, same as NN from N ($1\frac{1}{3}$ inch).
K from J, $1/3$ of H to I ($1\frac{1}{3}$ inch).
L from F, $1/4$ inch less than J to K.
Q from G (not from NN) is $1/2$ waist.

CEINTURE ÉTROITE (Dia. 6.)

4, 107, 79, 38, 48, 24, $22\frac{1}{2}$.
On trace les lignes F, G, C.
H jusqu'à F, la jambe = 79 cm.
G jusqu'à F, comme mesure = 107.
N jusqu'à G, comme mesure = 4 cm.
J jusqu'à H, $1/2$ la jambe—5 = $33\frac{1}{2}$ cm.
F jusqu'à H, $1/6$ bassin = 8 cm.
On trace les lignes G, N, E, J, F.
K jusqu'à I, $1/12$ genou = 4 cm.
L jusqu'à F, $1/12$ le pied = $3\frac{1}{2}$ cm.
I jusqu'à H, $1/6$ bassin = 8.
Trace couture I, K, L.
Q jusqu'à N, $1/2$ ceinture = $19 + 2\frac{1}{2} = 21\frac{1}{2}$.
D von E, $1/2$ bassin = 24.
O jusqu'à K, $1/2$ genou—1 cm. = 23.
P jusqu'à L, le pied— $2\frac{1}{2}$ cm. = 20.
Courbe couture C, Q, D, O, P.
M jusqu'à H, $1/12$ bassin moins 1 cm.
Courbe ligne G, N, M, I.
P jusqu'à O, $2\frac{1}{2}$ cm.
Reduire ceinture par une pince, $2\frac{1}{2}$ cm.

LE DOS.

2 jusqu'à I, $1/12$ bassin (4).
3 jusqu'à K, 4 cm. toujours.
4 jusqu'à L, $1/12$ le pied ($3\frac{3}{4}$).
Courbe couture 2, 3, 4.
5 jusqu'à N, $1/8$ bassin = 6 cm.
MM jusqu'à M, 1 cm. toujours.
Trace le ligne MM, 5, 6.
6 jusqu'à G ligne, $1/4$ bassin—2 cm.
7 jusqu'à 6, $2\frac{1}{2}$ cm. toujours.
Courbe ligne 7, 5, MM, 2.
Mesure 5—8 la moitié de la ceinture plus 6 cm. = 25 cm.
10 jusqu'à E, $1/6$ bassin = 8 cm.
On trace ligne 10 en D—11.
11 jusqu'à 10, $1/2$ bassin moins 4 = 28.
Mesure K—O, et 3—O, la mesure de genou, moins $2\frac{1}{2}$ = $50\frac{1}{2}$.
Faites L—P et 4—13, la mesure du pied, moins $1\frac{1}{4}$ cm. = $46\frac{1}{4}$.
Courbe couture 9, 8, 11, O, 13.
Reduire ceinture par deux pinces.

PANTALON GROS (Dia. 8.)

4, 107, 76, 53, 55, 26, 23.
Pour hommes gros la ceinture n'excèdera pas bassin.
Trouve la disproportion comme suivant:
Mesure de bassin moins 8 cm. est la ceinture normale (47). Ceinture actuelle, 53; normale, 47; différence (6 cm.) = disproportion.
NN de N est $1/4$ de disproportion ($1\frac{1}{2}$ cm.).
Q—NN, $1/2$ ceinture. D—E $1/2$ bassin moins ($1\frac{1}{4}$ cm.).
GG de G même que N à NN au devant.
Les autres points comme ordinaire.

PANTALON DE CORPULENT. (Dia. 10.)

4, 107, 74, 56, 53, $26\frac{1}{2}$, 23.
Pour hommes corpulents la ceinture excèdera bassin.
NN de N est $1/3$ de disproportion (3 cm.).
GG de G la même que NN à N.
K de J, $1/3$ de H à I.
L de F, 1 cm. moins que J à K.
Q de G (pas de NN) est $1/2$ ceinture.
Les autres points comme ordinaire.

KLEINE UNTERWEITE HOSEN. (Dia. 6.)

4, 107, 79, 38, 48, 24, $22\frac{1}{2}$.
Ziehe Linien F, G, C.
H von F, Schrittlänge = 79 cm.
G von F, Seitelänge = 107 cm.
N von G, der Bund = 4 cm.
J von H, $1/2$ Schrittlänge—5 = $33\frac{1}{2}$ cm.
F von H, $1/6$ Gesässmass = 8 cm.
Ziehe Linien G, N, E, J, F.
K von J, $1/12$ Knie = 4 cm.
L von F, $1/12$ Fuss = $3\frac{1}{2}$.
I von H, $1/6$ Gesässmass = 8 cm.
Ziehe Linie—I, K, L.
Q von N, $1/2$ Unterweite plus $2\frac{1}{2}$ = $21\frac{1}{2}$ cm.
D von E, $1/2$ Gesässmass = 24 cm.
O von K, $1/2$ Knie—1 = 23 cm.
P von L, der Fuss— $2\frac{1}{2}$ = 20 cm.
Ziehe Linie C, Q, D, O, P.
M von H, $1/12$ Gesässmass + 1 cm. (5 cm.).
Schweifen Linie G, N, M, I.
P von O, $2\frac{1}{2}$ cm.
Machen Unterweite-Linie als Figuren.

DIE HINTERHOSEN.

2 von I, $1/12$ Gesässmass = 4 cm.
3 von K, 4 cm. immer.
4 von L, $1/12$ der Fuss = $3\frac{3}{4}$.
Ziehe Linie 2, 3, 4.
5 von 8, $1/8$ Gesässmass = 6 cm.
MM von M, 1 cm. immer.
Ziehe Linie MM, 5, 6.
6 von G Linie, $1/4$ Gesässmass—2.
7 von 6, $2\frac{1}{2}$ cm. immer.
Schweifen Linie 7, 5, MM, 2.
Messe 5 zu 8, die halbe Bundweite plus 6 cm. = 25 cm.
10 von E, $1/6$ Gesässmass = 8 cm.
Mache Linie von 10, durch D, bis 11.
11 von 10, $1/2$ Gesässmass, + 4 = 28.
Messe K—O, und B—O, das Kniemass plus $2\frac{1}{2}$ = $50\frac{1}{2}$.
Messe L—P und 4—13, das Fussmass, plus $1\frac{1}{4}$ = $46\frac{1}{4}$.
Mache Nahtlinie 9, 8, 11, O, 13.
Machen Unterweite-Linie als Figuren.

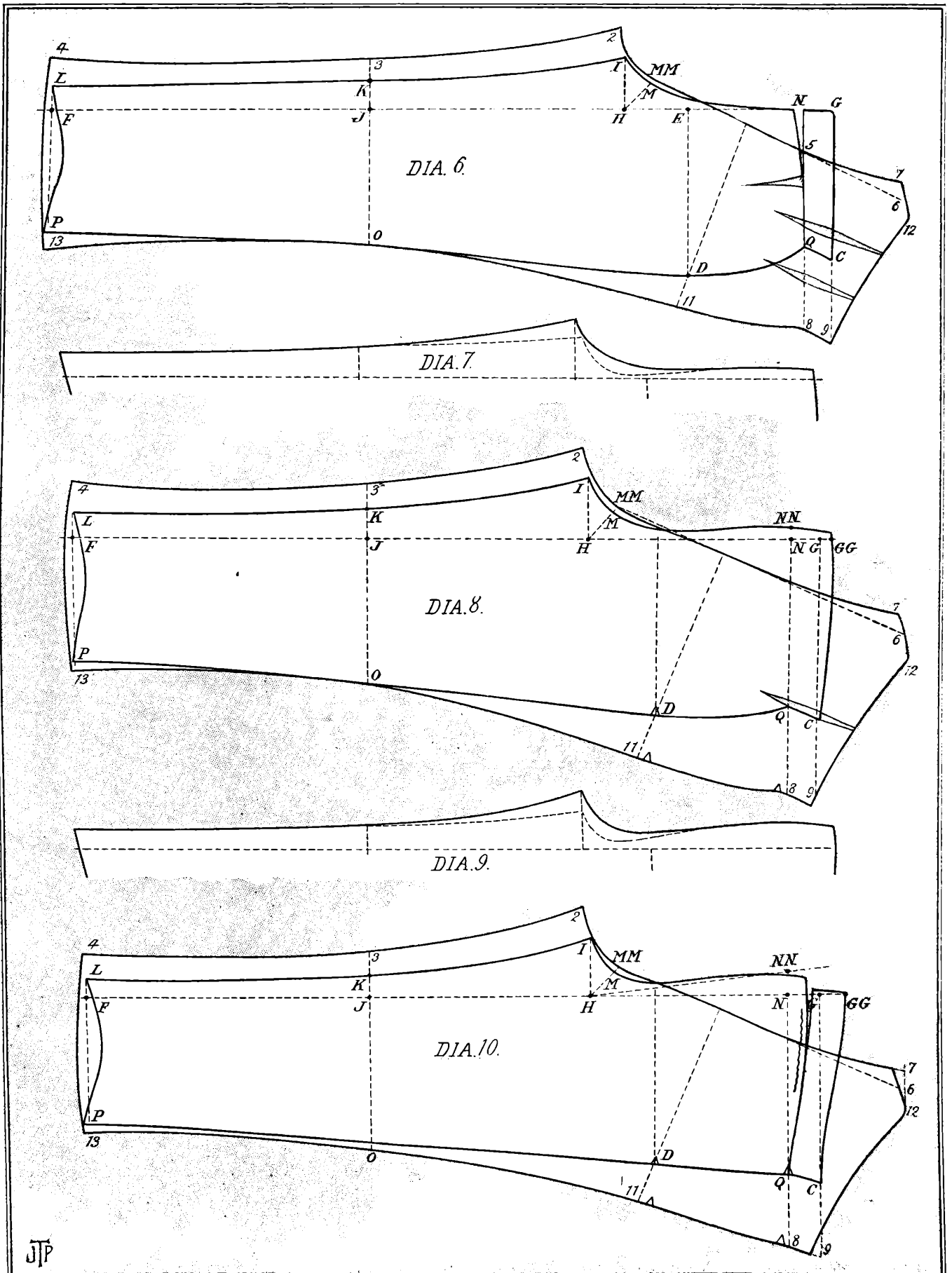
HOSEN FÜR STÄRKE FIGUREN. (Dia. 8.)

4, 107, 76, 53, 55, 26, 23.
Für starke Herren die Unterweite ist nicht mehr als die Gesässmass.
Von dem Gesässmass (55) ist 8 cm. abzuziehen, welches (47) als die normale Taillenweite ergibt. Vergleicht man dieses Mass (47) mit dem wirklichen (53), so findet man eine Differenz resp. Abweichung von 6 cm.
NN—N ist $1/4$ dieser Abweichung ($1\frac{1}{2}$ cm.).
Q—NN, $1/2$ Unterweite. D—E, $1/2$ Gesässmass weniger $1\frac{1}{4}$ cm.
GG—G gleich als N—NN.
Andere Punkte sind dieselbe wie beim Normale.

HOSEN FÜR CORPULENTE FIGUREN. (Dia. 10.)

4, 107, 74, 56, 53, $26\frac{1}{2}$, 23.
Für corpulente Herren die Unterweite grösser als die Gesässmass.
NN von N ist $1/3$ die Abweichung (4 cm.).
GG—G gleich als N—NN.
K—J ein Drittel H von I.
L—F, 1 cm. minus J—K.
Q—G (nicht von NN) ist $1/2$ Unterweite.
Andere Punkte sind dieselbe wie beim Normale.

THORNTON'S INTERNATIONAL SYSTEM.



JTP

PLATE 112.—SMALL, STOUT AND CORPULENT WAISTS.

CEINTURES, PETITES, CORPULENTES ET GROSSES.

KLEINE, STAUTE UND CORPULENTE UNTERWEITE.

RIDING AND WALKING BREECHES.

RIDING BREECHES.

Measurements: $1\frac{3}{4}$, 42, trouser side length. 31, trouser leg length. Waist, 15. Seat, 18. Knee, $6\frac{3}{4}$. Small, $5\frac{3}{4}$. Calf, $6\frac{3}{4}$ (on pants).

TOP SIDE. DIAGRAM 1.

G, C, F are square lines.
Place side length (42) at G, and mark.
H at the leg length (31).
N from G, $1\frac{3}{4}$ inch, as measure.
R from H, $1\frac{1}{2}$ leg length ($15\frac{1}{2}$) + $2\frac{1}{2}$ (18).
K from R is always 3 inches.
F from R is $3\frac{1}{2}$ inches.
E from H, one sixth of seat measure (3).
D from E, one half of seat measure (9).
DD from D, 1 inch, or as much as desired.
I from H, one sixth seat plus 1 inch (4).
M from H, one half of H—I, plus $1\frac{1}{4}$ inch ($2\frac{1}{4}$).
V from K, $1\frac{1}{2}$ inch. Draw line I to V.
W from R, $1\frac{1}{2}$ inch. Y from F, 1 inch.
Q from N, half waist measure ($7\frac{1}{2}$).
XX is 1 inch outside Q, and provides for V, or pleat.
X from W, one quarter of small measure ($2\frac{7}{8}$).
Draw centre of knee line X—X—X.
O, S and P are each 1 inch from X—X—X line.
Draw guide line from O to DD, as diagram.
T from DD, 9 inches. U from T about $1\frac{1}{2}$ inch.
Top of front fall line is 1 inch below G.
Dress taken out as suggested on diagram.

UNDER SIDE. DIAGRAM 2.

2 from I is one twelfth seat measure ($1\frac{1}{2}$).
YY above Y at bottom is 1 inch.
Curve leg seam as shown on diagram.
5 from N is one twelfth of seat measure ($1\frac{1}{2}$).
14 is one inch from: M, 6 inches from X, one quarter seat + $1\frac{1}{2}$ inch (5).
7 and 12 from 6 are each 1 inch.
Measure up waist making point 8, $1\frac{1}{2}$ inches more than waist measure ($16\frac{1}{2}$).
11 from DD, one half of distance from Q to 8.
Measure up knee, V to O and V to 13 ($13\frac{1}{2}$).
Measure up small, W to S, and W to 16 ($11\frac{1}{2}$).
Measure up calf, Y to P, and Y to 15 ($13\frac{1}{2}$).
In materials that "give" the knee is cut net.
In unyielding materials allow seams.
A "fish" may be taken out under knee, as shown.
Take out a 1 inch "fish" at back of waist.

WALKING BREECHES. DIAGRAM 3.

Measurements same as Riding Breeches.
Points same as diagram 1, with following exceptions:—
I from H is one sixth seat plus $1\frac{1}{2}$ inch ($3\frac{1}{2}$).
14 from M, $1\frac{1}{2}$ inch.
5 from N is $1\frac{1}{12}$ seat measure plus $1\frac{1}{2}$ inch (2).
R from H, half leg length plus $1\frac{3}{4}$ inch ($17\frac{1}{4}$).
Ox from O, $1\frac{1}{2}$ inch. Square Ox, K, and F.
In measuring up waist allow 1 inch only (16).
No fish is taken out at back waist.
11 from DD is the same as D—DD.
UU from U, same as U from T.

CULOTTE À CHEVAL.

Mesure: $4\frac{1}{2}$, 107, le côté pour pantalon. 79, la jambe du pantalon. Ceinture, 42. Bassin, 48. Genou, 18. Sous le genou, 16. Mollet, 18.

LE DEVANT. DIAGRAMME 1.

G, C, F sont les lignes carrées.
H jusqu'à G est la différence entre la jambe et le côté (28 cm.).
N jusqu'à G, largeur de la ceinture ($4\frac{1}{2}$ cm.).
R jusqu'à H, $1\frac{1}{2}$ mesure de jambe + $6\frac{1}{4}$ cm. ($45\frac{3}{4}$ cm.).
K jusqu'à R c'est toujours $7\frac{1}{2}$ cm.
F jusqu'à R c'est toujours $8\frac{3}{4}$ cm.
E jusqu'à H, $1\frac{1}{6}$ du bassin (8 cm.).
D jusqu'à E, $1\frac{1}{2}$ du bassin (24).
DD jusqu'à D, $2\frac{1}{2}$ cm., ou selon désir.
I jusqu'à H, $1\frac{1}{6}$ du bassin plus $2\frac{1}{2}$ cm. ($10\frac{1}{2}$).
M jusqu'à H, $1\frac{1}{2}$ de H—I plus 1 cm. ($6\frac{1}{4}$).
V jusqu'à K, $1\frac{1}{4}$ cm. Tracer la ligne I—V.
W jusqu'à R, $3\frac{3}{4}$ cm. Y jusqu'à F, $2\frac{1}{2}$ cm.
Q jusqu'à N, $1\frac{1}{2}$ ceinture (21 cm.).
XX est $2\frac{1}{2}$ cm. en dehors de Q.
X jusqu'à W, $1\frac{1}{4}$ mesure du dessous du genou (4).
Tracer ligne du milieu genou, X—X—X.
O, S et P sont toutes $2\frac{1}{2}$ cm. chaque de X—X—X.
Tracer ligne de O à DD, comme le dessin.
T jusqu'à DD, 23 cm. U et de T, à peu près, $3\frac{3}{4}$ cm.
Du haut du devant est $2\frac{1}{2}$ cm. en dessous G.
Déduction pour le soupon, le comme dessin.

LE DERRIÈRE. DIAGRAMME 2.

2 jusqu'à 1, $1\frac{1}{12}$ du bassin (4 cm.).
YY au dessus Y est $2\frac{1}{2}$ cm.
La ligne courbée de la jambe comme le dessin.
5 jusqu'à N, $1\frac{1}{12}$ du bassin (4).
14 jusqu'à M, $2\frac{1}{2}$ cm., 6 de + $1\frac{1}{4}$ bassin + 1 cm. (13).
7 et 12 sont toutes $2\frac{1}{2}$ cm., chaque de 6.
La ceinture (point 8) 3 cm. plus long.
11 jusqu'à DD, $1\frac{1}{2}$ de distance de Q à 8.
Du genou V à O, et V à 13 (36 cm.).
Sous le genou W à S, et W à 16 (32 cm.).
Du mollet Y à P, et Y à 15 (36 cm.).
Si l'étoffe est élastique couper sans coutures au genou. Si contraire, couper avec coutures.
Une pince doit être prise en dessous du genou, aussi en haut du derrière à la ceinture.

CULOTTE DE PROMENADE. DIAGRAMME 3.

Les mêmes mesures que la culotte à cheval.
Les points sont les mêmes, comme le dessin plus quelques changements.
I jusqu'à H, $1\frac{1}{6}$ bassin + $1\frac{1}{4}$ cm. ($9\frac{1}{4}$ cm.).
14 jusqu'à M, $1\frac{1}{4}$ cm., 5 de N, $1\frac{1}{12}$ bassin + $1\frac{1}{4}$ cm.
R jusqu'à H, $1\frac{1}{2}$ mesure de la jambe + $4\frac{1}{2}$ cm. (44).
Ox jusqu'à O, $1\frac{1}{4}$ cm. Ox, K et F sont les lignes carrées.
La ceinture (point 8) 2 cm. plus long.
Pas de pinces sont prises à la ceinture.
11 jusqu'à DD est la même que D—DD.
UU jusqu'à U est la même de U—T.

REITHOSEN (BREECHES).

Mass: $4\frac{1}{2}$, 107, gewöhnliche Hosenseitenlänge. 79, Gewöhnliche Hosenfussmass. Unterweite, 42. Sitz, 48. Knie, 18. Unter das Knie, 16. Waddel, 18.

VORDERTEILE. DIAGRAM 1.

G, C und F liegen in einem Vierecke.
H von G ist der Unterschied zwischen die Seitenlänge und Fussmass.
H ist das Fussmass.
N von G ist $4\frac{1}{2}$ cm. als Maass.
R von H ist die Hälfte des Fussmaasses ($45\frac{3}{4}$) + $6\frac{1}{4}$ (52).
K von R, stets $7\frac{1}{2}$ cm.
F von R, stets $8\frac{3}{4}$ cm.
H von H, $1\frac{1}{6}$ Sitz (8 cm.).
D von E $1\frac{1}{2}$ Sitz (27 cm.).
DD von D, $2\frac{1}{2}$ cm. oder nach Belieben.
I von H, $1\frac{1}{6}$ Sitz + $2\frac{1}{2}$ cm. ($10\frac{1}{2}$ cm.).
M von H ist die Hälfte der H I + 1 cm. ($6\frac{1}{4}$).
V von K ist $1\frac{1}{4}$ cm. Ziehe Linie I—V.
W von R, $3\frac{3}{4}$ cm. Y von F, $2\frac{1}{2}$ cm.
Q von N ist die Hälfte der Brustweite (21 cm.).
XX ist $2\frac{1}{2}$ cm. auswendig der Q.
X von W, $1\frac{1}{4}$ der Unter der Knie (4 cm.).
Ziehe Mittelknielinie, X X X.
O, S und P sind alle $2\frac{1}{2}$ cm. von der X X X Linie.
Ziehe Linie von O zu DD, als Diagram.
T von DD, 23 cm. U von T ungefähr $3\frac{3}{4}$ cm.
O Forderlinie ist mit $2\frac{1}{2}$ unter G.
Fertige die Zeichnung wie angegeben in Diagram.

UNTERSEITE.

2 von 1 ist $1\frac{1}{12}$ Sitz (4 cm.).
YY unter Y ist $2\frac{1}{2}$ cm.
Zeichne Fussmaasslinie wie angegeben in Diagram.
5 von N ist $1\frac{1}{12}$ Sitz (4 cm.).
14 von M ist $2\frac{1}{2}$ cm., 6 von X ist $1\frac{1}{4}$ der Sitz + 1 cm. (13 cm.).
F und 12 sind beide $2\frac{1}{2}$ cm. von O.
Die Unterweite wird stets mit 3 cm. verlängert.
11 von DD ist die Hälfte der Entfernung der Q von S.
Messe Knie. Y zu O und Y zu 13 (36 cm.).
Messe "Unter das Knie." W zu S, und W zu 16 (32 cm.).
Messe Leder Y zu P, und Y zu 15 ($13\frac{1}{2}$).
Sollte das Material elastisch sein oder nachgeben. Schneide ohne Säumen in Gegenfalle erlaube Säumen. Ein Ausschnitt dürfte stattfinden unter der Knie wie angegeben.
Bei der Unterweite schneide aus stets $2\frac{1}{2}$ cm.

PARADE REITHOSEN.

Die Messen wie angegeben bei der gewöhnlichen Reithosen.
Die Points wie angegeben am Diagram 1 mit etliche Aenderungen.
I von H ist $1\frac{1}{6}$ der Sitz + $1\frac{1}{4}$ cm. ($9\frac{1}{4}$ cm.).
17 von M ist $1\frac{1}{4}$ cm., 5 von N ist $1\frac{1}{12}$ der Sitz + $1\frac{1}{4}$ cm.
R von H ist die Hälfte der Fussmasse + $4\frac{1}{2}$ cm. (44 cm.).
Ox von O ist $1\frac{1}{4}$ cm. Ziehe Dreiecke O, K und F.
In Masseng die Unterweite erlaube bloss 2 cm. mehr.
Kein Ausschnitt erlaubt bei der Unterweite.
11 von DD ist dasselbe als D von DD.
UU von U ist dasselbe als U von T.

THORNTON'S INTERNATIONAL SYSTEM.

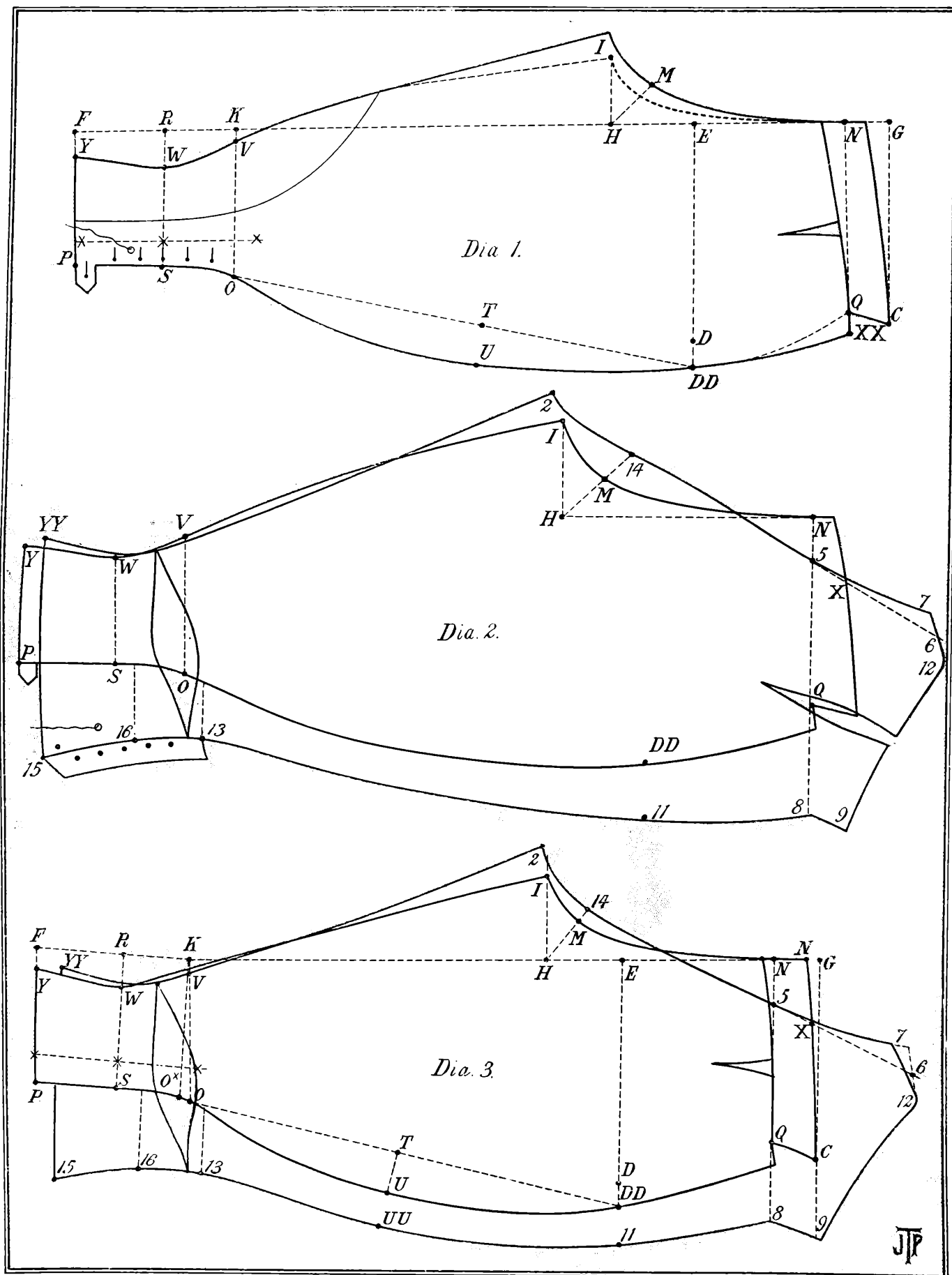


PLATE 113.—RIDING AND WALKING BREECHES.

CULOTTE A CHEVAL ET DE PROMENADE.

SPATZIEREN UND REITHOSEN.

RIDING PANTALOONS.

RIDING BREECHES.

Measurements: $1\frac{3}{4}$, 42, trouser side length. 31, trouser leg length. Waist, 15. Seat, 18. Knee, $6\frac{3}{4}$. Small, $5\frac{3}{4}$. Calf, $6\frac{3}{4}$. Ankle, 5 (on pants).

TOP SIDE. DIAGRAM 1.

G, C, F are square lines.
Place side length (42) at G, and mark.
H at the leg length (31).
N from G, $1\frac{3}{4}$ inch, as measure.
R from H, $1\frac{1}{2}$ leg length ($15\frac{1}{2}$) + $2\frac{1}{2}$ (18).
K from R is always 3 inches.
F from R is $3\frac{1}{2}$ inches.
E from H, one sixth of seat measure (3).
D from E, one half of seat measure (9).
DD from D, 1 inch, or as much as desired.
I from H, one sixth seat plus 1 inch (4).
M from H, one half of H—I, plus $1\frac{1}{4}$ inch ($2\frac{1}{4}$).
V from K, $1\frac{1}{2}$ inch. Draw line I to V.
W from R, $1\frac{1}{3}$ inch. Y from F, 1 inch.
Q from N, one half waist measure ($7\frac{1}{2}$).
XX is 1 inch outside Q, and provides for V, or pleat.
X from W, one quarter of small measure ($2\frac{7}{8}$).
Draw centre of knee line X—X—X.
O, S, and P are each 1 inch from X—X—X line.
Draw guide line from O to DD, as diagram.
T from DD, 9 inches. U from T, about $1\frac{1}{2}$ inch.
Top of front fall line is 1 inch below G.
Dress taken out as suggested on diagram.

UNDER SIDE. DIAGRAM 2.

2 from 1 is one twelfth of seat measure ($1\frac{1}{2}$).
YY above Y at bottom is 1 inch.
Curve leg seam as shown on diagram.
5 from N is one twelfth of seat measure ($1\frac{1}{2}$).
14 is one inch from M, 6 inches from X, one quarter seat + $1\frac{1}{2}$ inch (5).
7 and 12 from 6 are each 1 inch.
Measure up waist making point 8, $1\frac{1}{2}$ inches more than waist measure ($16\frac{1}{2}$).
11 from DD, one half of distance from Q to 8.
Measure up knee V to O and V to 13 ($13\frac{1}{2}$).
Measure up small, W to S, and W to 16 ($11\frac{1}{2}$).
Measure up calf, Y to P, and Y to 15 ($13\frac{1}{2}$).
In materials that "give" the knee is cut net.
In unyielding materials allow seams.
A "fish" may be taken out under knee, as shown.
Take out a 1 inch "fish" at back of waist.

Continuation.

FF from F, one fifth leg length ($6\frac{1}{5}$).
Fx from FF, 1 inch.
PP is squared down from P.
Under side: 15—20, straight line; 17 from 20, 1 inch, and curve. Take out V at centre, to measure, allowing $1\frac{1}{2}$ inch for seams.

CULOTTE A CAVALIER.

Mesure: $4\frac{1}{2}$, 107, le côté pour pantalon. 79 la jambe du pantalon. Ceinture, 42. Bassin, 48. Genou, 18. Sous le genou, 16. Mollet, 18.

LE DEVANT. DIAGRAMME 1.

G, C, F sont les lignes carrées.
II jusqu'à G est la différence entre la jambe et le côté (28 cm.)
N jusqu'à G, largeur de la ceinture ($4\frac{1}{2}$ cm.)
R jusqu'à II, $1\frac{1}{2}$ mesure de jambe + $6\frac{1}{4}$ cm. ($45\frac{3}{4}$ cm.)
K jusqu'à R c'est toujours $7\frac{1}{2}$ cm.
F jusqu'à R c'est toujours $8\frac{3}{4}$ cm.
E jusqu'à II, $1\frac{1}{6}$ du bassin (8 cm.)
D jusqu'à E, $1\frac{1}{2}$ du bassin (24).
DD jusqu'à D, $2\frac{1}{2}$ cm., ou selon désir.
I jusqu'à H, $1\frac{1}{6}$ du bassin plus $2\frac{1}{2}$ cm. ($10\frac{1}{2}$).
M jusqu'à H, $1\frac{1}{2}$ de H—I plus 1 cm. ($6\frac{1}{4}$).
V jusqu'à K, $1\frac{1}{4}$ cm. Tracer la ligne I—V.
W jusqu'à R, $3\frac{3}{4}$ cm. Y jusqu'à F, $2\frac{1}{2}$ cm.
Q jusqu'à N, $1\frac{1}{2}$ ceinture (21 cm.)
XX est $2\frac{1}{2}$ cm. en dehors de Q.
X jusqu'à W, $1\frac{1}{4}$ mesure du dessous du genou (4).
Tracer ligne du milieu du genou, X—X—X.
O, S, et P sont toutes $2\frac{1}{2}$ cm. chaque de X—X—X.
Tracer ligne de O à DD, comme le dessin.
T jusqu'à DD, 23 cm. U et de T, à peu près, $3\frac{3}{4}$ cm.
Du haut du devant est $2\frac{1}{2}$ cm. en dessous G.
Déduction pour le soupçon, comme le dessin.

LE DERRIÈRE. DIAGRAMME 2.

2 jusqu'à 1, $1\frac{1}{12}$ du bassin (4 cm.)
YY au dessus Y est $2\frac{1}{2}$ cm.
La ligne courbée de la jambe comme le dessin.
5 jusqu'à N, $1\frac{1}{12}$ du bassin (4).
14 jusqu'à M, $2\frac{1}{2}$ cm., 6 de + $1\frac{1}{4}$ bassin + 1 cm. (13).
7 et 12 sont toutes $2\frac{1}{2}$ cm., chaque de 6.
La ceinture (point 8) 3 cm. plus long.
11 jusqu'à DD, $1\frac{1}{2}$ de distance de Q à 8.
Du genou V à O, et V à 13 (36 cm.)
Sous le genou W à S, et W à 16 (32 cm.)
Du mollet Y à P, et Y à 15 (36 cm.)
Si l'étoffe est élastique couper sans coutures au genou. Si contraire, couper avec coutures.
Une pince doit être prise en dessous du genou, aussi en haut du derrière à la ceinture.
FF jusqu'à F, $1\frac{1}{5}$ la jambe.
Fx jusqu'à F, $2\frac{1}{2}$ cm.
P—PP, ligne droit. (?)
Le derrière: 15—20, ligne droit; 17 jusqu'à 20, $2\frac{1}{2}$ cm., et courbe; 18—19 est une pince.

REITHOSEN (BREECHES).

Mass: $4\frac{1}{2}$, 107, gewöhnliche Hosenseitenlänge. 79, Gewöhnliche Hosenfussmass. Unterweite, 42. Sitz, 48. Knie, 18. Unter das Knie, 16. Waddel, 18.

VORDERTEILE. DIAGRAM 1.

G, C und F liegen in einem Vierecke.
H von G ist der Unterschied zwischen die Seitenlänge und Fussmass.
H ist das Fussmass.
N von G ist $4\frac{1}{2}$ cm. als Mass.
R von H ist die Hälfte des Fussmasses ($45\frac{3}{4}$) + $6\frac{1}{4}$ (52).
K von R, stets $7\frac{1}{2}$ cm.
F von R stets, $8\frac{3}{4}$ cm.
H von H, $1\frac{1}{6}$ Sitz (8 cm.)
D von E, $1\frac{1}{2}$ Sitz (27 cm.)
DD von D, $2\frac{1}{2}$ cm. oder nach Belieben.
I von II, $1\frac{1}{6}$ Sitz + $2\frac{1}{2}$ cm. ($10\frac{1}{2}$ cm.)
M von H ist die Hälfte der H I + 1 cm. ($6\frac{1}{4}$).
V von K ist $1\frac{1}{4}$ cm. Ziehe Linie I—V.
W von R, $3\frac{3}{4}$ cm. Y von F, $2\frac{1}{2}$ cm.
Q von N ist die Hälfte der Brustweite (21 cm.)
XX ist $2\frac{1}{2}$ cm. auswendig der Q.
X von W, $1\frac{1}{4}$ der Unter der Knie (4 cm.)
Ziehe Mittellinielinie, X X X.
O, S, und P sind alle $2\frac{1}{2}$ cm. von der X X X Linie.
Ziehe Linie von O zu DD, als Diagram.
T von DD, 23 cm. U von T ungefähr $3\frac{3}{4}$ cm.
O Forderlinie ist mit $2\frac{1}{2}$ unter G.
Fertige die Zeichnung wie angegeben in Diagram.

UNTERSEITE.

2 von 1 ist $1\frac{1}{12}$ Sitz (4 cm.)
YY unter Y ist $2\frac{1}{2}$ cm.
Zeichne Fussmasslinie wie angegeben in Diagram.
5 von N ist $1\frac{1}{12}$ Sitz (4 cm.)
14 von M ist $2\frac{1}{2}$ cm., 6 von X ist $1\frac{1}{4}$ der Sitz + 1 cm. (13 cm.)
F und 12 sind beide $2\frac{1}{2}$ cm. von O.
Die Unterweite wird stets mit 3 cm. verlängert.
11 von DD ist die Hälfte der Entfernung der Q von S.
Messe Knie. Y zu O und Y zu 13 (36 cm.)
Messe "Unter das Knie." W zu S, und W zu 16 (32 cm.)
Messe Leder Y zu P, und Y zu 15 ($13\frac{1}{2}$).
Sollte das Material elastisch sein oder nachgehen. Schneide ohne Säumen in Gegenfalle erlaube Säumen. Ein Ausschnitt dürfte stattfinden unter der Knie wie angegeben.
Bei der Unterweite schneide aus stets $2\frac{1}{2}$ cm.
FF von F, $1\frac{1}{5}$ Gewöhnliche Hosenfussmass.
Fx von F, $2\frac{1}{2}$ cm.
PP—P, ...
Unterseite: 15—20, ist Gerade Linie; 17 von 20, $2\frac{1}{2}$ cm.
18—19, als Mass.

THORNTON'S INTERNATIONAL SYSTEM.

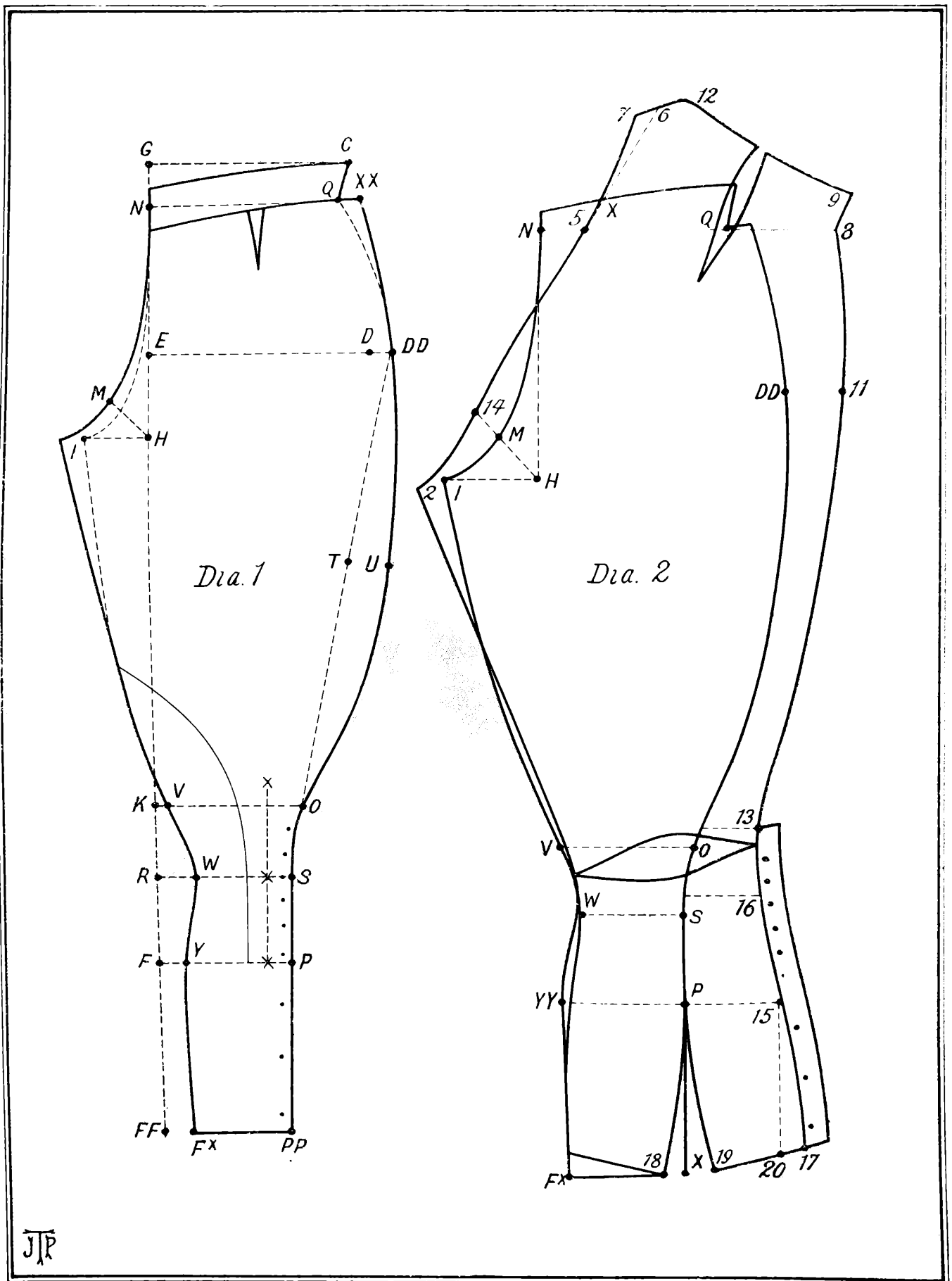


PLATE 114.—RIDING PANTALOONS.

CULOTTE A CAVALIER.

PANTALONHOSEN.

CLOSE-FITTING KNICKER AND "POUCH" BREECHES.

"CLOSE-FITTING" BREECHES.

Measurements: $1\frac{3}{4}$, 42, trouser side length; 31, trouser leg length. Waist, 15. Seat 18. Knee, $6\frac{3}{4}$. Small, $5\frac{3}{4}$. Calf, $6\frac{3}{4}$.

TOP SIDE DIAGRAM 1.

G, C, K are square lines.
Place side length (42) at G and mark—
H at the leg length (31).
N from G, $1\frac{3}{4}$ inch, as measure.
K from H $1\frac{1}{2}$ leg length, less 1 inch ($14\frac{1}{2}$).
Square H, K, O.
R from K is always 3 inches.
F from R is $3\frac{1}{2}$ inches.
E from H one sixth of seat measure (3).
D from E, one half of seat measure (9).
I from H, one sixth seat plus 1 inch (4).
M from H one half of H—I, plus 1.4 inch ($2\frac{1}{4}$).
Draw line I to K.
W from R, $1\frac{1}{2}$ inch. Y from F 1 inch.
Q from N, one half waist measure ($7\frac{1}{2}$).
X from W, one quarter of small measure ($2\frac{7}{8}$).
Draw centre of knee line X—X—X.
O, S, and P are each 1 inch from X—X—X line.

Draw guide line from O to D, as diagram.
Top of front fall line is 1 inch below G.
Dress taken out in the usual way.
2 from 1 is one twelfth of seat measure ($1\frac{1}{2}$).
YY at bottom of leg is 1 inch above the line Y—P with top side.
Curve leg seam as shown on diagram.
5 from N is one eighth of seat measure ($2\frac{1}{4}$).
4 is one inch from M.
Draw line 4, 5, 6. 6 is quarter seat + $1\frac{1}{2}$ (5) above point X.
7 and 12 from 6 are each 1 inch.
Measure up waist making point 8, $1\frac{1}{2}$ inches more than waist measure ($16\frac{1}{2}$).
11 from 10, one half of seat measure, plus $1\frac{1}{2}$ inch.
Measure up knee K to O and K to 13 ($13\frac{1}{2}$).
Measure up small, W to S, and W to 16 ($11\frac{1}{2}$).
Measure up calf, Y to P, and YY to 15 ($13\frac{1}{2}$).
In materials that "give" the knee is cut net.
In unyielding materials allow seams.
A "fish" may be taken out under the knee if desired.
Take out a 1 inch "fish" at back of waist.

KNICKER BREECHES. DIAGRAM 2.

Same as loose breeches, with following exceptions.
DD from D, $1\frac{1}{4}$ inch. W from R, $\frac{3}{4}$ inch.
R from K, 3 inches.
O from K, the knee measure plus $\frac{1}{2}$ inch ($7\frac{1}{4}$).
U from T, $\frac{3}{4}$ inch. S—W, the small ($5\frac{1}{4}$).
P—S, $\frac{3}{4}$ inch. WW—W, $\frac{1}{4}$ inch. YY—W, $\frac{3}{4}$ inch. PP—S, $2\frac{1}{2}$ inches.
11—DD, one half of Q—8. Knee band as for knickerbocker.

POUCH BREECHES. DIAGRAM 3.

Same as Loose Breeches with following exceptions.
SS—O, 1 inch. Square SS, K, F. From T to U $1\frac{1}{2}$ inch.
11—DD, half of Q—8. Take out "fish" under knee as diagram.

PANTALON AJUSTÉ.

Measure: $4\frac{1}{2}$, 107, le côté du pantalon. 79 la jambe du pantalon. Ceinture, 42. Bassin, 48. Genou, 18. Sous le genou, 16. Mollet, 18.

LE DEVANT. DIAGRAMME 1.

G, C, K sont les lignes carrées.
H jusqu'à G est la différence entre la jambe et le côté (28 cm.).
N jusqu'à G, largeur de la ceinture ($4\frac{1}{2}$ cm.).
K jusqu'à H, $1\frac{1}{2}$ mesure de jambe, moins $2\frac{1}{2}$ cm.
R jusqu'à K c'est toujours $7\frac{1}{2}$ cm.
F jusqu'à R c'est toujours $8\frac{3}{4}$ cm.
E jusqu'à H, $1\frac{1}{6}$ du bassin (8 cm.).
D jusqu'à E, $1\frac{1}{2}$ du bassin (24).
I jusqu'à H, $1\frac{1}{6}$ du bassin plus $2\frac{1}{2}$ cm. ($10\frac{1}{2}$).
M jusqu'à H, $1\frac{1}{2}$ de H—I plus 1 cm. ($6\frac{1}{4}$).
Tracer la ligne I—K.
W jusqu'à R, $3\frac{3}{4}$ cm. Y jusqu'à F, $2\frac{1}{2}$ cm.
Q jusqu'à N, $1\frac{1}{2}$ ceinture (21 cm.).
X jusqu'à W, $1\frac{1}{4}$ mesure du dessous du genou (4).
Tracer ligne du milieu du genou, X—X—X.
O et P sont toutes $2\frac{1}{2}$ cm. chaque de X—X—X.

Tracer ligne de O à P, comme le dessin.
Du haut du devant est $2\frac{1}{2}$ cm. en dessous G.
Déduction pour le soupçon, comme le dessin.
2 jusqu'à 1, $1\frac{1}{12}$ du bassin (4 cm.).
La ligne courbée de la jambe comme le dessin.
5 jusqu'à N, $1\frac{1}{8}$ du bassin (4).
4 jusqu'à M, $2\frac{1}{2}$ cm., 6 jusqu'à X, $1\frac{1}{4}$ bassin, plus $1\frac{1}{4}$ cm.

7 et 12 sont toutes $2\frac{1}{2}$ cm., chaque de 6.
La ceinture (point 8) 3 cm. plus long.
11 jusqu'à 10, $1\frac{1}{2}$ bassin, plus 4 cm.
Du genou K à O, et V à 13 (36 cm.).
Sous le genou W à S, et W à 16 (32 cm.).
Du mollet Y à P, et YY à 15 (36 cm.).
Si l'étoffe est élastique couper sans coutures au genou. Si contraire, couper avec coutures.

Une pince doit être prise en dessous du genou aussi en haut du derrière à la ceinture.

CULOTTE A JARRETIÈRE. DIAGRAMME 2.

Semblable à la culotte large, sauf les exceptions suivantes:—

DD jusqu'à D, 3 cm. W—R, 2 cm. R—K, $7\frac{1}{2}$ cm.
O—K, genou plus 1 cm. (19 cm.). U—T, 2 cm. S—W, sous le genou (16 cm.).
P—S, 2 cm. WW—W, 1 cm. YY—W, 2 cm. PP—S, 6 cm.
11—DD, $\frac{1}{2}$ de distance de Q—8. La bande du genou comme Diagramme 1.

CULOTTE À CAVALIER. DIAGRAMME 3.

Semblable à la culotte large, sauf les exceptions suivantes:—

SS—O, $2\frac{1}{2}$ cm. Tracer lignes SS, K, F.
T—U, $3\frac{3}{4}$ cm.
11—DD, $1\frac{1}{2}$ de distance de Q—8. Une pince doit être prise en dessous du genou.

KLEIN REITHOSEN.

Mass: $4\frac{1}{2}$, 107, gewöhnliche Hosenseitenlänge. 79, Gewöhnliche Hosenfuss-mass. Unterweite, 42. Sitz, 48. Knie, 18. Unter das Knie, 16. Waddel, 18.

VORDERTEILE. DIAGRAM 1.

G, C und K liegen in einem Vierecke.
H von G ist der Unterschied zwischen die Seitenlänge und Fussmass.
H ist das Fussmass.
N von G ist $4\frac{1}{4}$ cm. als Mass.
K von H ist die Hälfte des Fussmasses minus $2\frac{1}{2}$ cm.
K von R, stets $7\frac{1}{2}$ cm.
R von K, stets $8\frac{3}{4}$ cm.
H von H, $1\frac{1}{6}$ Sitz (8 cm.).
D von E, $\frac{1}{3}$ Sitz (27 cm.).
I von H, $1\frac{1}{6}$ Sitz + $2\frac{1}{2}$ cm. ($10\frac{1}{2}$ cm.).
M von H ist die Hälfte der H I + 1 cm. ($6\frac{1}{4}$).
Ziehe Linie I—K.
W von R, $3\frac{3}{4}$ cm. Y von F., $2\frac{1}{2}$ cm.
Q von N ist die Hälfte der Brustweite (21 cm.).
X von W, $1\frac{1}{4}$ der Unter der Knie (4 cm.).
Ziehe Mittelknielinie, X X X.
O und P sind alle $2\frac{1}{2}$ cm. von der X X X Linie.

Ziehe Linie von O zu D, als Diagram.
O Forderlinie ist mit $2\frac{1}{2}$ unter G.
Fertige die Zeichnung wie angegeben in Diagram.

2 von 1 ist $1\frac{1}{12}$ Sitz (4 cm.).
Zeichne Fussmasslinie wie angegeben in Diagram.

5 von N ist $1\frac{1}{8}$ Sitz, plus $1\frac{1}{4}$ cm.
4 von M ist $2\frac{1}{2}$ cm., 6 von X, $1\frac{1}{4}$ Sitz (12).
7 und 12 sind beide $2\frac{1}{2}$ cm. von 6.
Die Unterweite wird stets mit 3 cm. verlängert.
11 von 10 ist die Hälfte Sitz, plus 4 cm.
Messe Knie. K zu O und K zu 13 (36 cm.).
Messe "Unter das Knie." W zu S, und W zu 16 (32 cm.).
Messe Leder X zu P, und YY zu 15 ($13\frac{1}{2}$).
Sollte das Material elastisch sein oder nachgeben. Schneide ohne Säumen in Gegenfalle erlaube Säumen. Ein Ausschnitt dürfte stattdessen unter der Knie wie angegeben. Bei der Unterweite schneide aus stets $2\frac{1}{2}$ cm.

REITHOSEN MIT MANCHETTE. DIAGRAM 2.

Dasselbe als lose Breeches mit folgendem unterschit.
DD von D, 3 cm. W—R, 2 cm. R—K, $7\frac{1}{2}$ cm.
O—K, als die Knie, plus 1 cm. (19 cm.).
U—T, 2 cm. S—W, unter das Knie (16).
P—S, 2 cm. WW—W, 1 cm. YY—W, 2 cm. PP—S, 6 cm.
11—DD ist die Hälfte der Q von 8. Die manchette dasselbe als bei der Spazierhosen.

REITHOSEN (BREECHES). DIAGRAM 3.

Dasselbe als lose Breeches mit folgendem unterschit.
SS—O, $2\frac{1}{2}$ cm., ziehe Linien SS, K, F.
T—U, $3\frac{3}{4}$ cm.
11—DD ist die Hälfte der Q—8. Nahermer sie einen zisang aus unter dem Knie, als an des Zeichnung.

THORNTON'S INTERNATIONAL SYSTEM.

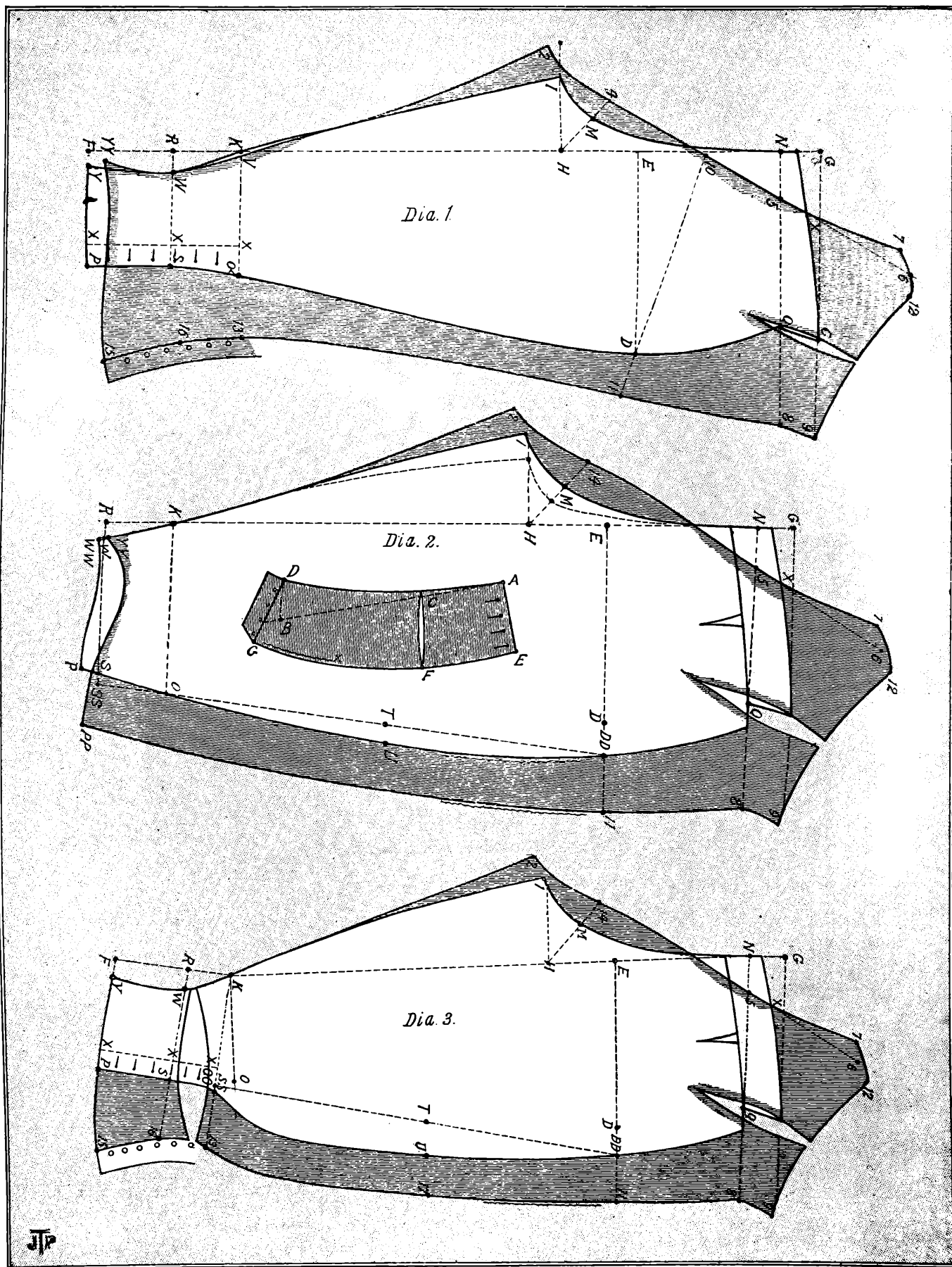


PLATE 115.—CLOSE, POUCHED, AND KNICKER-BREECHES.

CULOTTE AJUSTÉ JARRETIÈRE ET CAVALIER.

KLEIN REITHOSEN, MANCHETTE, UND DIA 3.

KNICKERBOCKERS.

GARTER AND KNEE-BAND STYLES:

MEASUREMENTS: Top of side seam to waist hollow, $1\frac{3}{4}$; continued to bottom (as for trousers), 42; inner leg length (as for trousers), 31; half waist measure, 15; half seat measure, 18; half knee measure, 10; half garter measure (taken around small below knee), 6. In drafting, the cutter should mark point A at his left-hand side.

GARTER-KNICKER.

DIAGRAM 1. (TOP SIDE.)

Draw line C, D, A.
B from C, difference between leg and side lengths.
D from B, $\frac{1}{6}$ of seat measure.
E from D, $\frac{1}{2}$ real plus 1 inch (10).
[The foregoing amount may be increased if desired.]
Square with D—E, draw line down through J, R.
The line G to R is the seat construction line.
N from G, width of waist band ($1\frac{3}{4}$).
H from E, $\frac{1}{6}$ of seat measure.
J from H, $\frac{1}{2}$ leg length, less 2 inches ($13\frac{1}{2}$).
R from J for small of leg, $2\frac{1}{2}$ inches.
X from R, $2\frac{1}{2}$ inches may be allowed for fold.
Draw line X to P. H to fork point $\frac{1}{6}$ seat plus $\frac{1}{2}$ inch.
X from construction line always 1 inch.
M from H, $\frac{1}{2}$ of fork plus $\frac{1}{4}$ inch (2 inches).
Q from N, $\frac{1}{2}$ waist. X from Q, 1 inch for pleat.
P from bottom of curved leg seam the garter measure plus 2 inches (8). (This quantity may be varied.)
PP from P, $\frac{3}{4}$ inch. Curve bottom of front.
O from K, knee measure plus $\frac{1}{2}$ inch ($10\frac{1}{2}$).
Curve side seam, X, D, B, O, S, PP.

DIAGRAM 2. UNDER SIDE.

2 from fork point, $\frac{1}{12}$ seat measure ($1\frac{1}{2}$).
Curve leg seam from 2 to F.
5 from N, $\frac{1}{8}$ seat measure ($2\frac{1}{4}$).
MM from M, $\frac{1}{4}$ inch. Line from MM through 5 and upwards to point 6, which is $\frac{1}{4}$ seat measure less $\frac{1}{2}$ inch above X on top line.
7 from 6 1 inch. Curve seam, 7, X, MM, 2.
12 from 7, $2\frac{1}{4}$ inches. Measure N to Q and X on seat line to 8, the waist measure plus $1\frac{1}{2}$ inch.
11 from 10, $\frac{1}{2}$ seat measure plus $1\frac{1}{2}$ inch ($10\frac{1}{2}$).
Make knee, at point O, 1 inch over measure (21).
Curve side seam, 9, 8, 11, O, PP.
Take out $\frac{1}{2}$ inch "fish" at back waist.
The Garter is cut straight, and $\frac{3}{4}$ inch wide.
3 inches over net measure is allowed for buckling.

BAND-KNICKER. DIAGRAM 3.

All points same as garter-knicker, excepting:
F from R is only $1\frac{1}{2}$ inch. T from PP, $1\frac{1}{2}$ inch.

[This gives position for short slit in top side.]

THE KNEE-BAND. DIAGRAM 3. CALF MEASURE, $13\frac{1}{2}$.

B from A, size of small (12 inches).
C from A, $\frac{1}{2}$ small, less $1\frac{1}{2}$ inch ($4\frac{1}{2}$).
D is curved upwards from B with C as a pivot.
D from B is $\frac{1}{6}$ of calf measure ($2\frac{1}{4}$).
Curve line from A, through C to D.
E from A, width of band (4 inches).
From C to F, and D downwards, same as A—E.
F from E, $\frac{1}{2}$ inch more than A—C.

CULOTTE DE SPORT.

Mesure: $4\frac{1}{2}$, 107, le côté pour pantalon.
79, la jambe du pantalon. Ceinture, 42.
Bassin, 48. Genou, 18. Sous le genou, 16. Mollet, 18.

LE DEVANT. DIAGRAMME 1.

R, G, C sont les lignes carrées.
H jusqu'à G est la différence entre la jambe et le côté (28 cm.).
N jusqu'à G, largeur de la ceinture ($4\frac{1}{2}$ cm.).
J jusqu'à H, $\frac{1}{2}$ mesure de jambe — 5 cm.
R jusqu'à J, $6\frac{1}{4}$ cm. toujours.
K jusqu'à R c'est toujours $7\frac{1}{2}$ cm.
X jusqu'à R c'est toujours $6\frac{1}{4}$ cm.
E jusqu'à H $\frac{1}{6}$ du bassin (8 cm.).
D jusqu'à E, $\frac{1}{2}$ du bassin (24) plus $2\frac{1}{2}$ ($26\frac{1}{2}$).
I jusqu'à H, $\frac{1}{6}$ du bassin plus $1\frac{1}{4}$ cm. ($9\frac{1}{4}$).
M jusqu'à H, $\frac{1}{2}$ de H—I plus 1 cm. ($4\frac{1}{2}$).
Tracer la ligne entre jambe.
Q jusqu'à N, $\frac{1}{2}$ ceinture (21 cm.).
X est $2\frac{1}{2}$ cm. en dehors de Q.
O jusqu'à K, mesure du genou.
P jusqu'à couture entre jambe la mesure sous le genou plus 5 cm. (21).
PP jusqu'à P, 2 cm. toujours.
Tracer ligne de X à D, O, PP, comme le dessin.
Déduction pour le soupon, comme toujours.

LE DERRIÈRE. DIAGRAMME 2.

2 jusqu'à 1, $\frac{1}{12}$ du bassin (4 cm.).
La ligne courbée de la jambe comme le dessin.
5 jusqu'à N, $\frac{1}{8}$ du bassin (6).
MM jusqu'à M, 1 cm. 6 jusqu'à X, $\frac{1}{4}$ bassin.
7 et 12 sont toutes $2\frac{1}{2}$ cm.
Le ceinture, $3\frac{1}{2}$ cm. plus long que la mesure.
11 jusqu'à 10 est $\frac{1}{2}$ du bassin plus 4 cm.
Du genou à O est $2\frac{1}{2}$ cm. plus que la mesure.
Réduire la ceinture par une pince de 2 cm.
La *Jarrettière* est coupée droite et 2 cm. de large finie.

CULOITE AVEC UNE BANDE AU GENOU.

DIAGRAMME 3.

Les points sont les mêmes comme (Dia. 1) plus quelques changements.
F jusqu'à R est $3\frac{3}{4}$ cm.
T jusqu'à PP est $3\frac{3}{4}$ cm.
Le point T est la pince sur le devant.

LA BANDE DU GENOU.

Mesure du mollet, 34 cm.
B jusqu'à A, mesure sous le genou (16).
C jusqu'à A, $\frac{1}{2}$ sous le genou — 4 cm.
D jusqu'à B, $\frac{1}{6}$ mesure du mollet.
Courber ligne A, C, D.
E jusqu'à A, largeur de la bande.
F jusqu'à E, $1\frac{1}{2}$ cm. plus que A—C.

KNIEHOSEN MIT GESCHNÄLLTE BAND.

Maass: $4\frac{1}{2}$, 107, gewöhnliche Hosenseitenlänge. 79, gewöhnliche Hosenfussmass. Unterweite, 42. Sitz, 48. Knie, 18. Unter das Knie, 16. Wade, 18.

VORDERTEILE. DIAGRAM 1.

R, G, und C liegen in einem Vierecke.
H von G ist der Unterschied zwischen die Seitenlänge und Fussmaass.
H ist das Fussmaass.
N von G ist $4\frac{1}{2}$ cm. als Maass.
J von H ist die Hälfte des Fussmaasses — 5 cm.
R von J, $6\frac{1}{4}$ cm.
K von R, stets $7\frac{1}{2}$ cm.
X von R, stets $8\frac{3}{4}$ cm.
H von H, $\frac{1}{6}$ Sitz (8 cm.).
D von E $\frac{1}{2}$ Sitz (24 cm.) mehr $2\frac{1}{2}$ ($26\frac{1}{2}$).
I von H, $\frac{1}{6}$ Sitz + $1\frac{1}{4}$ cm. ($9\frac{1}{4}$).
M von H ist die Hälfte der H I + 1 cm. ($4\frac{1}{2}$).
Ziehe Fussmaass Linie.
Q von N ist die Hälfte der Unterweite (21).
X ist $2\frac{1}{2}$ cm. auswendig der Q.
X von Fussmaass Linie, $2\frac{1}{2}$ cm.
O von K die Messe des Knie.
P von Fussmaass die Messe unter das Knie (16) mehr 5 (21).
PP von P, stets 2 cm.
Ziehe Linie von X zu D, O, PP, als Diagram.
Fertige die Zeichnung wie angegeben in Diagram.

UNTERSEITE. DIAGRAM 2.

2 von 1 ist $\frac{1}{12}$ Sitz (4 cm.).
Zeichne Fussmaasslinie wie angegeben in Diagram.
5 von N ist $\frac{1}{8}$ Sitz (6 cm.).
MM von M ist 1 cm. 6 von X ist $\frac{1}{4}$ des Sitz.
7 und 12 sind beide $2\frac{1}{2}$ cm. von 6.
Die Unterweite wird stets mit $3\frac{1}{2}$ cm. verlängert.
11 von DD ist die Hälfte des Sitz mehr 4 cm. (28).
O ist Kniemasse mehr, $2\frac{1}{2}$ cm.

KNIEHOSEN MIT KNIERAND. DIAGRAM 3.

Die Points wie angegeben am Diagram 1 mit etliche Aenderungen.
Von R ist $3\frac{3}{4}$ cm.
Von PP ist $3\frac{3}{4}$ cm.

DAS KNIERAND.

Wadenmaass, 18 cm.
B von A, unter das Kniemaass (16).
C von A, $\frac{1}{2}$ unter das Knie minus 4 cm.
D von B, $\frac{1}{6}$ Waddelmaass.
Ziehe Linie A, C, D.
E von A ist 10 cm.
F von E, $1\frac{1}{2}$ cm. mehr A—C.

THORNTON'S INTERNATIONAL SYSTEM.

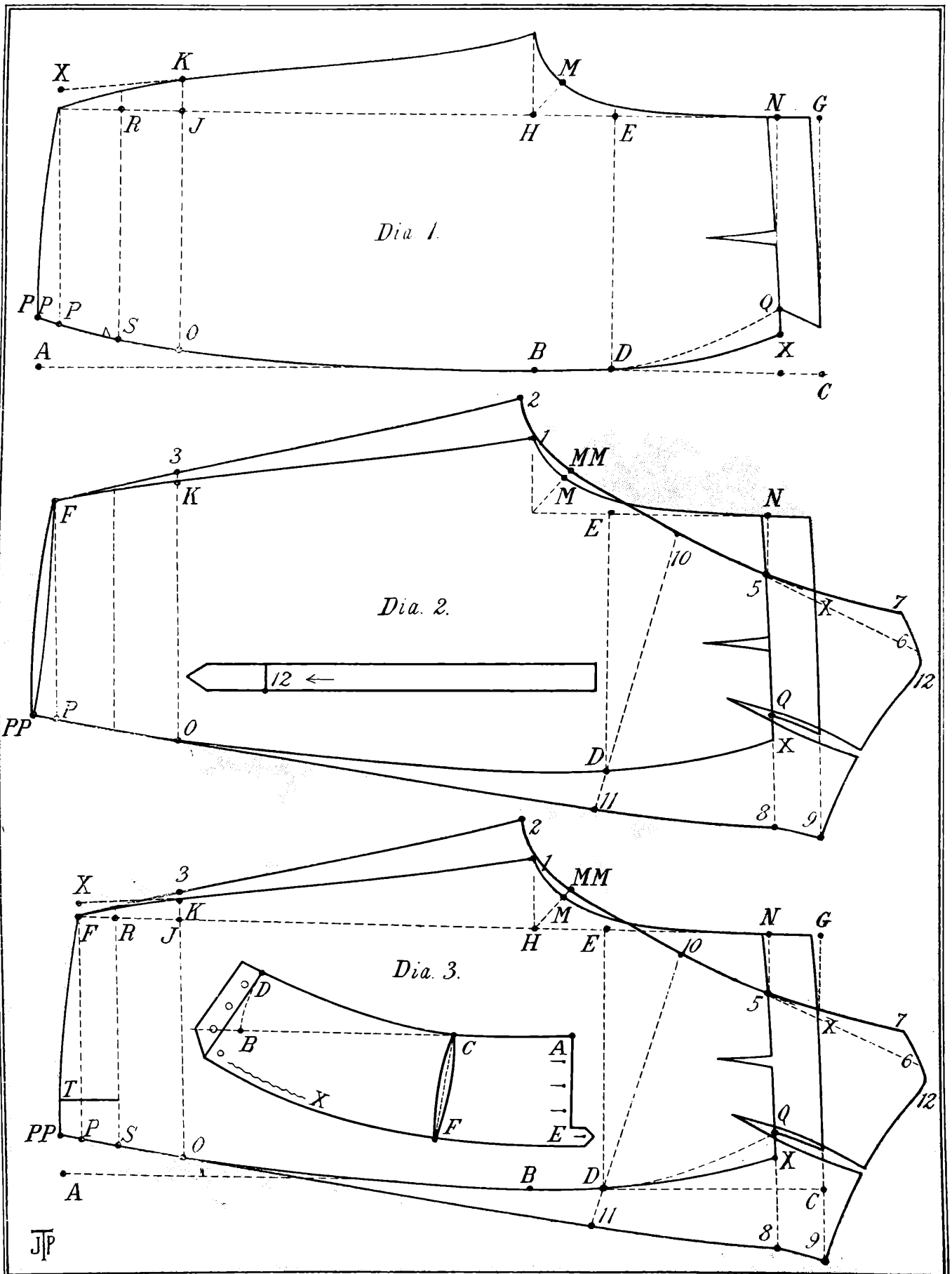


PLATE 116.—GARTER AND KNEE-BAND KNICKERBOCKERS.

CULOTTE DE SPORT ET À JARRETIÈRE.

KNICKBOCKEN MIT REIMEN UND BAND.

“JODHPUR” BREECHES.

: O :

JODHPUR” BREECHES.

Measurements: $1\frac{3}{4}$, 42, trouser side length. 31, trouser leg length. Waist, 15. Seat, 18. Knee, $6\frac{3}{4}$. Small, $5\frac{3}{4}$. Calf, $6\frac{3}{4}$. Bottom, $15\frac{1}{2}$.

TOP SIDE. DIAGRAM 1.

G, C, F are square lines.
Place side length (42) at G, and mark.
H at the leg length (31).
N from G, $1\frac{3}{4}$ inch, as measure.
R from H, one half leg length ($15\frac{1}{2}$) + $2\frac{1}{2}$ (18).
K from R is always 3 inches.
F from R is $3\frac{1}{2}$ inches.
FF from H, the leg measure + I inch.
E from H, one sixth of seat measure (3).
D from E, one half of seat measure (9).
DD from D, 1 inch, or as much as desired.
I from H, one sixth seat plus 1 inch (4).
M from H, one half of H—I, plus $1\frac{1}{4}$ inch ($2\frac{1}{4}$).
Draw line I to K.
W from R, 1 inch. Y from F, $1\frac{1}{2}$ inch.
Curve leg seam from I through K, W, Y to FF.
X from N, one half waist measure ($7\frac{1}{2}$).
O from K, knee measure less 1 inch.
S from W, small measure less 1 inch.
P from Y, calf measure less 1 inch.
PP from FF, bottom measure less $1\frac{1}{2}$ inch.
Draw guide line from O to DD, as diagram.
T from DD, 9 inches. U from T, about $1\frac{1}{2}$ inches.
Top of front fall line is 1 inch below G.
Dress taken out as suggested on diagram.

UNDER SIDE. DIAGRAM 2.

2 from I is one twelfth of seat measure ($1\frac{1}{2}$).
Curve leg seam as shown on diagram.
5 from N is one twelfth of seat measure ($1\frac{1}{2}$).
14 is $3\frac{3}{4}$ inch from M, 6 from X, one quarter seat.
Measure up waist making point 8, $1\frac{1}{2}$ inches more than waist measure ($16\frac{1}{2}$).
11 from DD, $1\frac{1}{2}$ inches.
Measure up knee K to O and V. Knee measure plus $1\frac{1}{2}$ to point 13.
Measure up small, W to S, and W to 16 small measure plus $1\frac{1}{2}$.
Measure up calf, Y to P, and Y to 15. Calf measure plus $1\frac{1}{2}$.
Measure bottom from leg seam to PP, place this amount at FF and measure to 17 the bottom measure plus $1\frac{1}{2}$. Allow for turn up as shown on diagram.
In unyielding materials allow seams.
Take out a $3\frac{3}{4}$ inch “V” at back of waist.

CULOTTE DE “JODHPUR.”

Mesure: $4\frac{1}{2}$, 107, le côté pour pantalon. 79 la jambe du pantalon. Ceinture, 42. Bassin, 48. Genou, 18. Sous genou, 16. Fond, 40 cm.

LE DENANT. DIAGRAMME 1.

G, C, F sont les lignes carrées.
H jusqu'à G est la différence entre la jambe et le côté (28 cm.).
N jusqu'à G, largeur de la ceinture ($4\frac{1}{2}$ cm.).
R jusqu'à H, $1\frac{1}{2}$ mesure de jambe + $6\frac{1}{4}$ cm. ($45\frac{3}{4}$ cm.).
K jusqu'à R c'est toujours $7\frac{1}{2}$ cm.
F jusqu'à R c'est toujours $8\frac{3}{4}$ cm.
FF de H, la longueur d'en're jambe plus $2\frac{1}{2}$ cm.
E jusqu'à H, $1\frac{1}{6}$ du bassin (8 cm.).
D jusqu'à E, $1\frac{1}{2}$ du bassin (24).
DD jusqu'à D, $2\frac{1}{2}$ cm., ou selon désir.
I jusqu'à H, $1\frac{1}{6}$ du bassin plus $2\frac{1}{2}$ cm. ($10\frac{1}{2}$).
M jusqu'à H, $1\frac{1}{2}$ de H—I plus 1 cm. ($6\frac{1}{4}$).
Tracer la ligne I—K.
W jusqu'à R, 3 cm. Y jusqu'à F, $1\frac{1}{2}$ cm.
Courbe la couture d'entre jambe de I par K, W, Y à FF.
X jusqu'à N, $1\frac{1}{2}$ ceinture (21 cm.).
O de K, mesure de genou moins $2\frac{1}{4}$ cm.
S de W, mesure de sous genou moins $2\frac{1}{2}$ cm.
P de Y, mesure de mollet moins $2\frac{1}{2}$ cm.
PP de FF, mesure de fond moins $1\frac{1}{2}$ cm.
Tracer ligne de O à DD, comme le dessin.
T jusqu'à DD, 23 cm. U de T, à peu près $3\frac{3}{4}$ cm.
Du haut du devant est $2\frac{1}{2}$ cm. en dessous G.
Dédution pour le soupçon, comme le dessin.

LE DERRIÈRE. DIAGRAMME 2.

2 jusqu'à 1, $1\frac{1}{12}$ du bassin (4 cm.).
YY au dessus Y est $2\frac{1}{2}$ cm.
La ligne courbée de la jambe comme le dessin.
5 jusqu'à N, $1\frac{1}{12}$ du bassin (4).
14 jusqu'à M, 2 cm., 6 de X, $1\frac{1}{4}$ bassin.
La ceinture (point 8) 3 cm. plus long.
11 de DD, 4 cm.
Du genou K à O, et V. Mesure de genou plus 1 cm. à point 13.
Sous genou W à S, et W à 16. Mesure de sous genou plus 1 cm.
Mesure le fond, de couture d'entre jambe à PP, et placez cette mesure à FF et mesure à 17 la mesure du fond plus 1 cm.
Laissez assez pour le retoussement comme démontré sur notre dessin.
Le mollet Y à P, et Y à 15, mesure du mollet plus 1 cm.
Si l'étoffe est élastique couper sans coutures au genou. Si contraire, couper avec coutures.
Une pince doit être prise, en haut du derrière à la ceinture.

REITHOSEN VON “JODHPUR.

Mass: $4\frac{1}{2}$, 107, gewöhnliche Hosenseitenlänge. 79, Gewöhnliche Hosenfussmass. Unterweite, 42. Sitz, 48. Knie, 18. Unter das Knie, 16. Fuss, 40 cm.

VORDERTEILE. DIAGRAM 1.

G, C und F liegen in einem Vierecke.
II von G ist der Unterschied zwischen die Seitenlänge und Fussmass.
H ist das Fussmass.
N von G ist $4\frac{1}{2}$ cm. als Mass.
R von H ist die Hälfte des Fussmasses ($45\frac{3}{4}$) + $6\frac{1}{4}$ (52).
K von R, stets $7\frac{1}{2}$ cm.
F von R, stets $8\frac{3}{4}$ cm.
FF von H, die Fussmasse mehr $2\frac{1}{2}$ cm.
H von H, $1\frac{1}{6}$ Sitz (8 cm.).
D von E, $1\frac{1}{2}$ Sitz (27 cm.).
DD von D, $2\frac{1}{2}$ cm. oder nach Belieben.
I von H, $1\frac{1}{6}$ Sitz + $2\frac{1}{2}$ cm. ($10\frac{1}{2}$ cm.).
M von H ist die Hälfte der H—I + 1 cm. ($6\frac{1}{4}$).
Ziehe Linie I—K.
W von R, $3\frac{3}{4}$ cm. Y von F, $1\frac{1}{2}$ cm.
Ziehe Linie I mit K, W, Y von FF.
X von N ist die Hälfte der Brustweite (21 cm.).
O von K, Kniemasse minus $2\frac{1}{2}$ cm.
S von W, Unterkniemasse minus $2\frac{1}{2}$ cm.
P von Y, Waddel masse minus $2\frac{1}{2}$ cm.
PP von FF die messe minus $1\frac{1}{2}$ cm. ($38\frac{1}{2}$ cm.).
Ziehe Linie von O zu DD, als Diagram.
T von DD, 23 cm. U von T ungefähr $3\frac{3}{4}$ cm.
O Forderlinie ist mit $2\frac{1}{2}$ unter G.
Fertige die Zeichnung wie angegeben in Diagram.

UNTERSEITE.

2 von I ist $1\frac{1}{12}$ Sitz (4 cm.).
YY unter Y ist $2\frac{1}{2}$ cm.
Zeichne Fussmasslinie wie angegeben in Diagram.
5 von N ist $1\frac{1}{12}$ Sitz (4 cm.).
14 von M ist 2 cm., 6 von X ist $1\frac{1}{4}$ der Sitz.
F und 12 sind beide $2\frac{1}{2}$ cm. von O.
Die Unterweite wird stets mit 3 cm. verlängert.
11 von DD ist 4 cm.
Messe Knie. K zu O und V Kniemasse mehr 1 cm. von punt 13.
Messe “Unter das Knie.” W zu S, und W zu 16 die unter Kniemasse mehr 1 cm.
Messe Leder Y zu P, und Y zu 15 die Leder-masse mehr 1 cm.
Masse PP auf FF und 17, die masse mehr 1 cm. (41 cm.). Raumen sie Kinlanglich für ein Unschlagein.

THORNTON'S INTERNATIONAL SYSTEM.

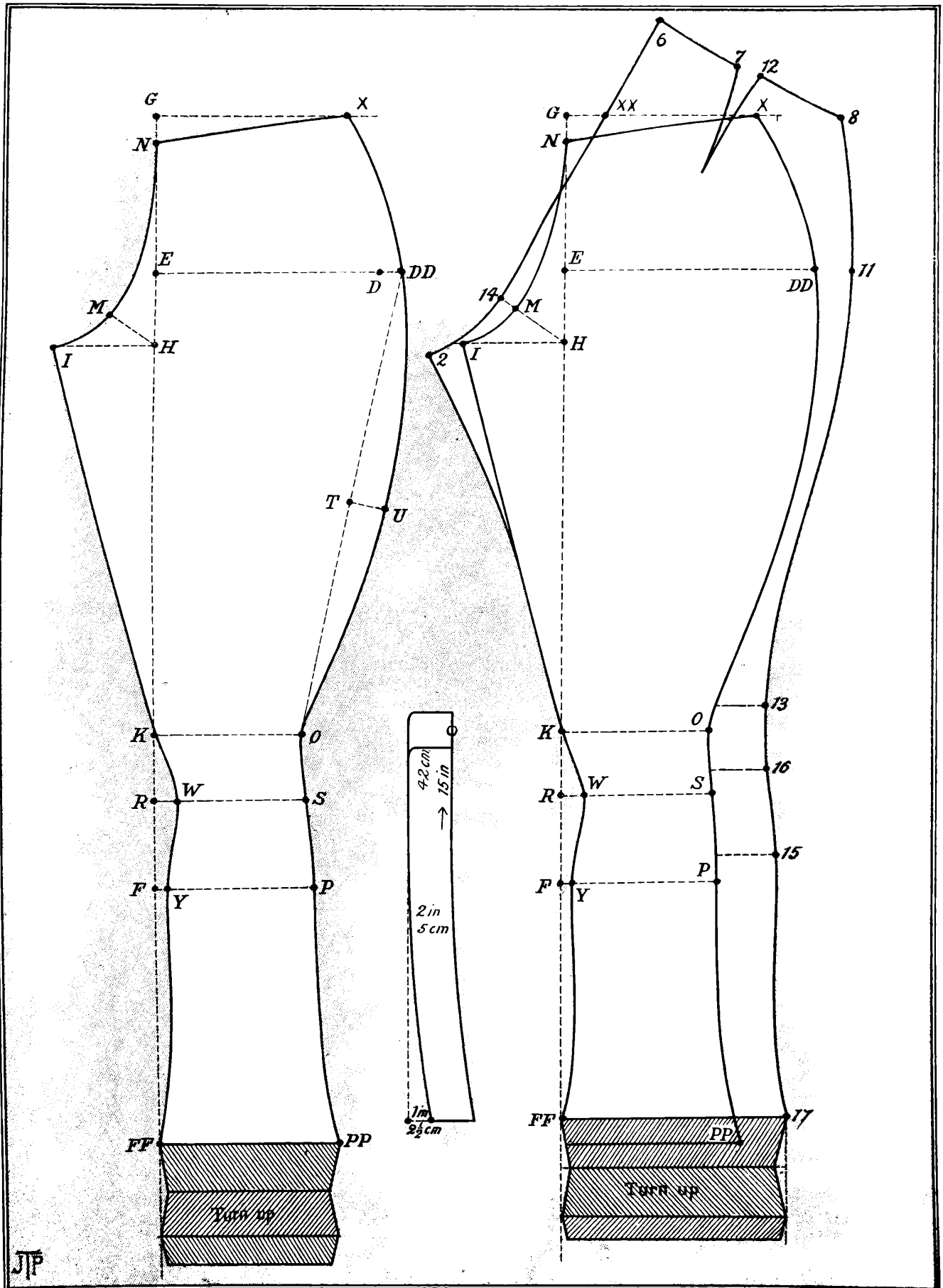


PLATE 117.—THE "JODHPUR" BREECHES.

CULOTTE DE "JODHPUR."

"JODHPUR" REITHOSEN.

ON THE MAKING UP OF BREECHES.

AXIOMS.

- (1) Material affects the manner of making up—but in detail—not in general.
- (2) Cutting and making should go together.
- (3) Form and attitude should be understood by both maker and cutter.
- (4) Cutter and maker must agree in this—to produce what their client wants.

Enlarging on the above self-evident truths. Take the first.

Making up depends a good deal on the material. Material may be, leather woollen cloth, cotton fabric. The making of leather breeches is a special branch or trade of itself. It scarcely comes within the range of tailoring, and is "a close trade."

Cloth breeches may be of whipcord, tweed, cheviot, woollen cord, Bedford cord, cloth buckskin:

Cotton breeches may be of khaki, velvet, or constitution cord, drabbett, drill.

A thin material called camel's-hair may be added.

The difference between woollen and cotton fabrics for the breeches maker lies in the amount of their stretching and shrinking qualities—in other words—in the way they work up. You can stretch or shrink woollen stuffs; you can do neither with cotton. Consequently, with the latter other means have to be adopted to reach the same end—that of giving shape or form. Thus, with both, the end is the same—but the way to get it is different. The producer must know both ways.

Second.—Cutting and making are but a couple of stages in one long process. The beginning of this process is the conception in the mind, or the thought of what is about to be made; the end is the finished article. Therefore, there should be agreement of idea between he who cuts out and he who makes up. When this mutual understanding is wanting, or is deficient, a successful result is a matter of chance. In business, method and foresight is better than "chancing." The frequent practice of a cutter failing to give clear instructions to his subordinate, then of abusing him because he has not done as he—the cutter—wanted, may be "smart," but it is bad, and cowardly in the bargain. It is much better for final results for both men to *co-operate*.

Third and fourth.—But to do this they must have some things in common. They must not only agree together on a common ideal, but must have an intelligent notion of the customer's wants, and possess the needed skill to effect it.

Such technical knowledge includes, the form and attitude of a man when mounted; where extra length or width are wanted; where they are not wanted; the points where drag and pressure manifest themselves; the parts that should be loose; the parts that should fit the body.

To get this knowledge common sense suggests that the best way would be for the tailor himself to become a rider, and a wearer of breeches. If not on a real horse then on one of Mr. Pegram's best substitutes.

Then to this experimental knowledge he should learn the science of form and proportion as directly applicable to tailoring.

The future will demand a good deal more from the producing tailor than the past has, with less time allowed to produce. Hence the urgency of the young to prepare themselves by intelligence for the struggle.

With the customer's precise requirements distinctly defined the breeches maker starts.

The material lies before him—on the flat. It is his business to put into it the required form.

THE EXACT METHOD.

No hard and fast lines can be drawn as to the exact procedure. Specialists have their own way of doing things, and the workman has to adapt himself to it. For instance, some leading sport tailors after cutting out the breeches from their own well-tested models, put only the ordinary balance marks at side, and leg seams, leaving plenty of liberty for the journeyman; but then this rule presupposes the latter an expert at his job—which he generally is.

He it is who knows how and where to make up the knee—to give it form suited to a leg bent to a rider's angle—no more—no less. To keep knee edge close, free from bulging between the buttons. How to make a clean shin; to work up a natural cavity for the rise of calf according to measure he gets; to see that the knee grip is flat and even—no ridges when pressing against the saddle flap; to prevent bottom edge from sticking off away from leg of wearer; to arrange waist size and run of seat seam without any long folds forming in the seat proper; to manipulate a nice short fly (if made fly fronted), to locate the sitting room by distributing his fulness properly; to retain the stride length seat to knee-cap, with top side thigh fairly plain, round over brow of seat comparatively long—finally, to look after the style and workmanship. These are among the secrets of the expert.

If, however, the cutter cannot rely on his man to this extent he must help him by putting more guide marks—above and below knee—at side seam opposite round of seat, and wherever he wants attention paid.

READING THE TICKET.

Read this intelligently, noting the *style* of garment; the *measures*, how they stand one to another, *i.e.*, the waist in relation to seat, the knee widths in relation to each of their fellows; the *appearance*—if only the necessary measures appear on ticket, then judge from appearance.

BALANCE MARKS.

Observe if there are any. If there are, make nicks, or put in threads to keep them; if not make your own.

Ascertain if cuts, fishes, darts, are allowed. Some firms object to them. Others allow them in unshrinkable goods only—not in workable woollens.

NO CUTS, NOR FISHES.

Suppose our material to be a cloth, and no cuts allowed.

First—The small. Its proper placing is very important. If already marked and your experience leads you to doubt its placing then confer with the cutter. If he insists, your responsibility ends.

If not marked, then obtain customer's leg measure and apply rule-fork to knee (see article on leg proportions) just to see that you are right. To the net fork-to-small quantity add for box or livery breeches 1 inch; for gent's sporting breeches from 1½ to 2 inches.

For locating knee-cap, calf prominence and ankle (for pants), follow rules given in system.

Proceed with knees. Opposite knee-cap at leg seam run a light thread near the edge, drawing it in 1½ inch. At side seam, also, put chalk marks or a thread for guidance for quantity, and proceed to shrink, &c., with a good hot iron. Work knee-cap into a cavity. Below this, at the shin, strain out the cloth a little at its edges, leaving it short in centre just below knee. Shrink hams of underside, work in the round of seat hip, &c., into a sitting space. Something can be done also to shape the hollow of waist in place of the fish. In short, with your iron manipulate both top and under-sides into the form of a mounted wearer as near as you can.

After this look to the knees. Sometimes the above operation spoils the even run of the edge—makes it hollow, or bulging; but, whether laced or buttoned, it is important that the top side edge below centre of knee-cap should be straight. It is required *short*, therefore straight; it may want trimming up after the pulling about under the iron.

MAKING UP.

Here, again, no rigid rule can be given. Because some breeches when cut out need less straining and shrinking than others, more *form* having been put into them in the shears process.

The great point to be learned by the up-to-date student is to grasp general principles as to what is wanted, and how to manipulate. Now, the points to attend to have just been enumerated above, when speaking of the expert. Taking these in order: Full on top side opposite knee-cap the amount already drawn in. Keep the strained-out edge at shin plain on under side. For calf, remember the prominence is generally at back centre of leg, though not always, sometimes being more aside, either outwards or inwards. If there be any such special form you will need to be told of it, as no circumferential measure alone conveys form. Work in the round of calf accordingly.

The knee grip is kept flat by cutting away the leg seam at the part; or, by reversing the seam; or, by stoating; or, in some special patented styles, by diverting it, each method being to avoid any unevenness at the surface covering the inner process that clips the saddle.

But more important still is how the strapping is put on. To keep this level over the knee grip it must be strained out at edges, then laid on the cloth to fit it; no crease, no fold, no ripple.

The bottom edge of the breeches leg must be controlled by the binding, &c., according to the form of leg it is to cover, this form or shape a comparison of the measure will indicate to you—whether your client has a small, medium, or big calf prominence.

The waist size should be looked after in the cutting—but sometimes it will need the journeyman's attention. If too wide avoid taking in within the closing seam threads; this alters the seat angle, interferes with the system, and may throw vertical folds below. The best way in such a case is a fish; if no fish is allowed reduce at side seam; but if the excess size be much, consult the cutter.

Any fulness for the seat must be distributed evenly between the hip-bone and top of thigh, that is, where the bending or convexity takes place.

In making up the fly, stay leg edge with a tightish tape or linen. Let the fly itself be a little shorter than the outside; remember that the body assumes concavity hereabouts when seated. See that your button-holes fit the size of the button.

As to the stride-length, the maker can only see that his points are rightly basted; we recommend the top of leg seam being kept plain, putting fulness on the under side at this part is useless.

IF THERE ARE CUTS AND FISHES.

The chief ones are—the under-knee cut; two, or more at knee-cap; a fish at waist hollow. The first-named is the modern method of clearing the surplus stuff from the under bend of knee. It is important that it be taken out where the actual bending takes place. From 2 inches to 2½ inches may be safely taken out at the centre, running from near the tack at side seam, to the small at leg seam. The seam should be covered by gagoon.

The small V-shaped cuts for throwing roundness over the knee-cap can be regulated in size and number to taste. If stoated ¾ inch, or 1 inch when there are two only, as a guide. These are, of course, covered by strapping.

The fish at waist points downward to the seat prominence, the largest amount or body of the cut coming in the hollow waist, throwing spring above.

Such are the leading points in the make-up of leg-gear, breeches, pants, &c. But again, it must be emphasised that the modern student, who would be abreast of the times in which he lives, must grasp principles, must understand what is wanted, practice then will become easier and more successful because more intelligent.

GAITERS AND LEGGINGS.

—:O:—

MEASUREMENTS (DIA. 1).

Height of instep, 4 inches ; Instep to heel, 7 inches ; Heel to front, $9\frac{1}{2}$ inches ; Ankle, 10 inches ; Full length spat, 7 inches ; Shooting gaiter, full length, 12 inches ; Calf, $13\frac{1}{2}$ inches ; Legging, 14 inches.

INSTRUCTIONS FOR DRAFTING.

THE SPAT (DIA. 2).

Draw square lines, A, C, D.
C to E, the height of instep, 4 inches.
E to D, the measure to heel, 7 inches.
D to B, the measure to front, $9\frac{1}{2}$ inches.
B to H is always 1 inch.
Curve the bottom line, D, J, H.
E to F is always $1\frac{1}{2}$ inches.
F to G is half ankle measure, 5 inches.
C to A, the full length of spat, 7 inches.
Draw line from E to H.
Curve front line, A, F, H.
Curve back line, X, G, D.
The outline as now produced forms the *inside* half of the spat.
The outside half is divided into two parts by cutting through from J to K. The button-holes are inserted in the front half, and the buttons in the back half.
A button catch of about $1\frac{1}{4}$ inches must be allowed on the back part from K to J.
All seams and turnings-in must be allowed for.

SHOOTING GAITER (DIA. 3).

Square lines, A, C, D.
All points are obtained the same as for the "Spat," with following exceptions :—
C to A, the full length, 12 inches.
C to A, the half calf measure, $6\frac{3}{4}$ inches.
C to A, 2 inches above the line.
Complete outline as diagram.

FASHIONABLE LEGGING (DIA. 4).

All points as Dia. 2 with following exceptions :
A to N, 3 inches.
A to M, the measure of small ($5\frac{3}{4}$).
N to L, the calf measure ($6\frac{3}{4}$).
CC from C, 1 inch, for instep.
Cx from CC, $\frac{3}{4}$ inch, for overlap.
AA from A, $1\frac{1}{2}$ inches, or to taste.
Complete outline as diagram.
The legging is complete in two parts.
Allow for seams all over.

LA GUÊTRE (DIA. 1).

Mesures : C—E, 10 cm. ; E—D, 18 cm. ;
D—H, 24 cm. ; F—G, 13 cm. ; C—A,
18 cm.

LA GUÊTRE (DIA. 2).

On dessine les lignes, A, C, D.
E jusqu'à C, 10 cm.
D jusqu'à E, 18 cm.
B jusqu'à D, 24 cm.
H jusqu'à B, $2\frac{1}{2}$ cm.
Trace ligne, D, J, H.
F jusqu'à E, 4 cm.
G jusqu'à F, 13 cm.
A jusqu'à C, 18 cm.
Trace ligne, E—H.
Courber la ligne, A, F, H.
Trace ligne, X, G, D.
Ce modèle est dessiné sans coutures. Il faut les ajouter en coupant.

LA GUÊTRE DE SPORT (DIA. 3).

Mesures : C—E, 10 cm. ; E—D, 18 cm. ;
D—H, 24 cm. ; F—G, 13 cm. ; C—A,
30 cm. ; A—L, 34 cm.
On dessine les lignes, A, C, D.
E jusqu'à C, 10 cm.
D jusqu'à E, 18 cm.
B jusqu'à D, 24 cm.
H jusqu'à B, $2\frac{1}{2}$ cm.
Trace lignes, D, C, H.
F jusqu'à E, 4 cm.
G jusqu'à F, 13 cm.
Trace ligne, E—H.
A jusqu'à C, 30 cm.
L jusqu'à A, 34 cm.
M jusqu'à L, $2\frac{1}{2}$ cm.
Courber les lignes M—A, et M, G, D.

LA GUÊTRE DE CHEVAL (DIA. 4).

Mesures : C—E, 10 cm. ; E—D, 18 cm. ;
CC—A, 35 cm. ; A—M, 15 cm. ; N—L,
 $17\frac{1}{2}$ cm. ; F—G, 13 cm.
Les points sont les mêmes comme le dessin plus quelques changements.
N jusqu'à A, 8 cm. M jusqu'à A, 15 cm.
L jusqu'à N, $17\frac{1}{2}$ cm. CC jusqu'à C, $2\frac{1}{2}$ cm.
Cx jusqu'à CC, 2 cm. A jusqu'à AA, 4 cm.
Ce modèle est dessiné sans coutures. Il faut les ajouter en coupant.

GAMASCHE (DIA. 1).

Maass : C—E, 10 cm. ; E—D, 18 cm. ;
D—H, 24 cm. ; F—G, 13 cm. ; C—A,
18 cm.

GAMASCHE (DIA. 2).

Ziehe Linien, A, C, D.
E von C, 10 cm.
D von E, 18 cm.
B von D, 24 cm.
H von B, stets $2\frac{1}{2}$ cm.
Ziehe Linie, D, J, H.
F von E, stets 4 cm.
G von F, 13 cm.
A von C, 18 cm.
Ziehe Linie, E—H.
Ziehe Linie, A, F, H.
Ziehe Linie, X, G, D.
In dieser Aufstellung ist keine Zugabe für die Nähte.

JAGD-GAMASCHE (DIA. 3).

Maass : C—E, 10 cm. ; E—D, 18 cm. ;
D—H, 24 cm. ; F—G, 13 cm. ; C—A,
30 cm. ; A—L, 34 cm. Ziehe Linien, A,
C, D.
E von C, 10 cm.
D von E, 18 cm.
B von D, 24 cm.
H von B, stets $2\frac{1}{2}$ cm.
Ziehe Linie, D, C, H.
F von E, 4 cm.
G von F, 13 cm.
Ziehe Linie, E—H.
A von C, 30 cm.
L von A, 34 cm.
M von L, stets $2\frac{1}{2}$ cm.
Ziehe Linien M—A, und M, G, D.

REITEN-GAMASCHE (DIA. 4).

Maass : C—E, 10 cm. ; E—D, 18 cm. ;
CC—A, 35 cm. ; A—M, 15 cm. ; N—L,
 $17\frac{1}{2}$ cm. ; F—G, 13 cm. Die Points wie
angegeben am Diagram 3 mitt etliche
Aenderungen.
N von A, 8 cm. M von A, 15 cm.
L von N, $17\frac{1}{2}$ cm. CC von C, $2\frac{1}{2}$ cm.
Cx von CC, 2 cm. A von AA, 4 cm.
In dieser Aufstellung ist Keine Zugabe für die
Nähte.

THORNTON'S INTERNATIONAL SYSTEM.

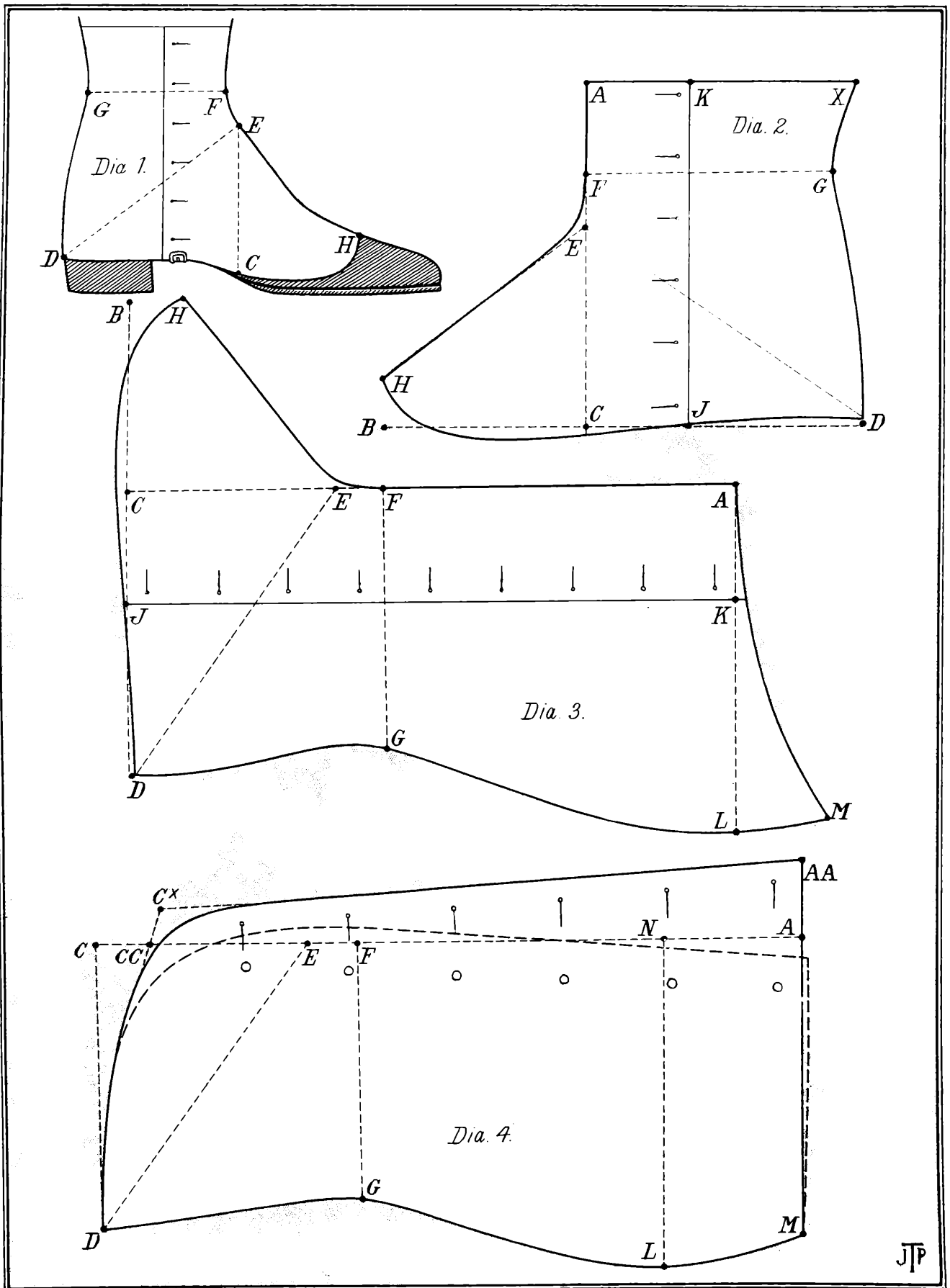


PLATE 118.—GAITERS AND LEGGINGS.

LA GUÊTRE ORDINAIRE DE SPORT ET DE CHEVAL.

GEWÖHNLICHER JAGDGAMASCHE UND REITENGAMASCHE.

PRACTICAL DETAILS IN TROUSER CUTTING.

FROM time to time, the tailor who is fortunate in belonging to the modern school finds himself puzzled when called upon to produce some of the details in the making of trousers that were in universal use during the days of his fathers.

Even so simple a matter as the production of a "whole fall" (Diag. A) often creates difficulty, while when a "split fall" (Diags. D, E, and G) is required, the young operator must perforce seek information from some survival of the "Old Third" period.

As this alternative is not always convenient, the information given below will be frequently found of the greatest advantage.

"WHOLE" OR "FULL FALL." (DIAG. A.)

Trousers finished in this fashion are seamed right through the front fall-line. There is an old tradition that it is not necessary to take out dress for this style, but such a notion is absurd. A bricklayer's labourer may not insist upon a clean hang of the fall line, but where any pretension to fit is required the dress must be taken out the same as in a garment finished with the usual "fly front." The cutter's duty in the production of this style is a very simple one. All he is required to do is to cut away the rise of the top side above the waist line, as shown by the solid line on Diag. A. There is no change from the ordinary outline in the cutting of the under-sides of trouser. The "bearer," which is cut and fitted by the workman, is shaped as shown by the dotted lines on diagram. The amount of the rise that has been cut away is replaced by the upper part of the bearer, which, as will be seen, is cut to the shape of the hip at the side. The front edge of the bearers projects one inch beyond the fall line of trousers. Holes are worked in the top sides, as shown on the drawing, the buttons for them being sewn upon the bearers in corresponding positions. The "bearer" is secured at the front by four holes and buttons. The brace-buttons are sewn upon the "bearers" in the usual positions. Cross pockets are inserted in the "bearers" in the position indicated.

"WHOLE FALL" FOR STOUT MAN. (DIAG. B.)

The best plan for cutting whole fall "bearers" for men of stout build is here shown. The top edge of the "bearer" should not be cut level with the waist line of the top side, a mistake very generally fallen into. The "bearer" should be cut along the top edge, square with the side seam (see diagram). Thus formed, the "bearer," when on the body, will act as a sustaining belt to the abdomen, while the top line of the trousers will be brought down by the size of the stomach until it is level with the top edge of "bearer."

"FRENCH BEARERS." (DIAG. C.)

These adjuncts are frequently ordered by stout men. When this is the case the top edge of the "bearer" should run square across the waist, as described in the previous paragraphs. The "French bearer," which should be lined and interlined, is usually made of silesia. The portion on which the buttons are sewn is fastened in the side seam of the left leg. (See diagram.) The button-hole portion of the bearer forms a continuation from the outer edge of the button catch. These bearers being designed as a support for the abdomen, should be fitted about a half-inch smaller than the top side of trousers.

"SPLIT FALLS" WITH "FROG" POCKETS. (DIAGS. D, E, AND G.)

This is an antique style of finish that still lingers amongst our leading breeches-makers. Waist-bands are a feature of this make. The correct style is shown on Diagram D. In addition to the "welt" and "bearers," it is finished with "frog" pockets. The cutter's work is confined to the cutting of the top sides as outlined by the solid lines. The top edge must be cut a half inch above the waist line. The slit for welt is marked at the top 2 inches from the fall-line; it is $5\frac{1}{2}$ inches deep, and is $3\frac{1}{4}$ inches from the front fall-line at the bottom. The "welt," which is 1 inch wide, as made up, is sewn to the front portion of the top sides. The "bearer" is sewn to the back portion of the top side, and is secured at the front with holes and buttons. The half-inch extra length allowed across the top at waist covers the seam of the waist-band. The "bearers" and flap of the "fall" are lined and interlined with linen. The stitching of the welts is well defined on Diagrams E and G.

The *Frog Pockets* are placed in the bearer as suggested by Diagram D. A hole placed at the corner of the top side, when fastened upon a corresponding button, ensures a complete covering for the pocket opening.

"SPLIT FALLS" WITH CROSS POCKETS. (DIAGS. E AND G.)

In this style most of the split-fall breeches are now finished. The tops are fitted up as described for Diagram D, but the pockets are inserted in the usual "cross" form, with the usual cross-pocket "bearers." In this style the seam of the waist band is exposed. The appearance of the finished garment is admirably shown by Diagram G.

THE NEW "SPLIT FALLS" WITHOUT WAIST-BANDS. (DIAG. E.)

In the style here shown, great numbers of breeches are now made even in the best London houses. The main effect here aimed at is simplicity of construction. An old breeches-maker would call the plan a "quiff." The arrangement consists in cutting down the slit for welt, from the top edge of the top side, about 7 inches. A "bearer" is next cut, as shown by the dotted lines. Ordinary cross-pockets are inserted.

THORNTON'S INTERNATIONAL SYSTEM.

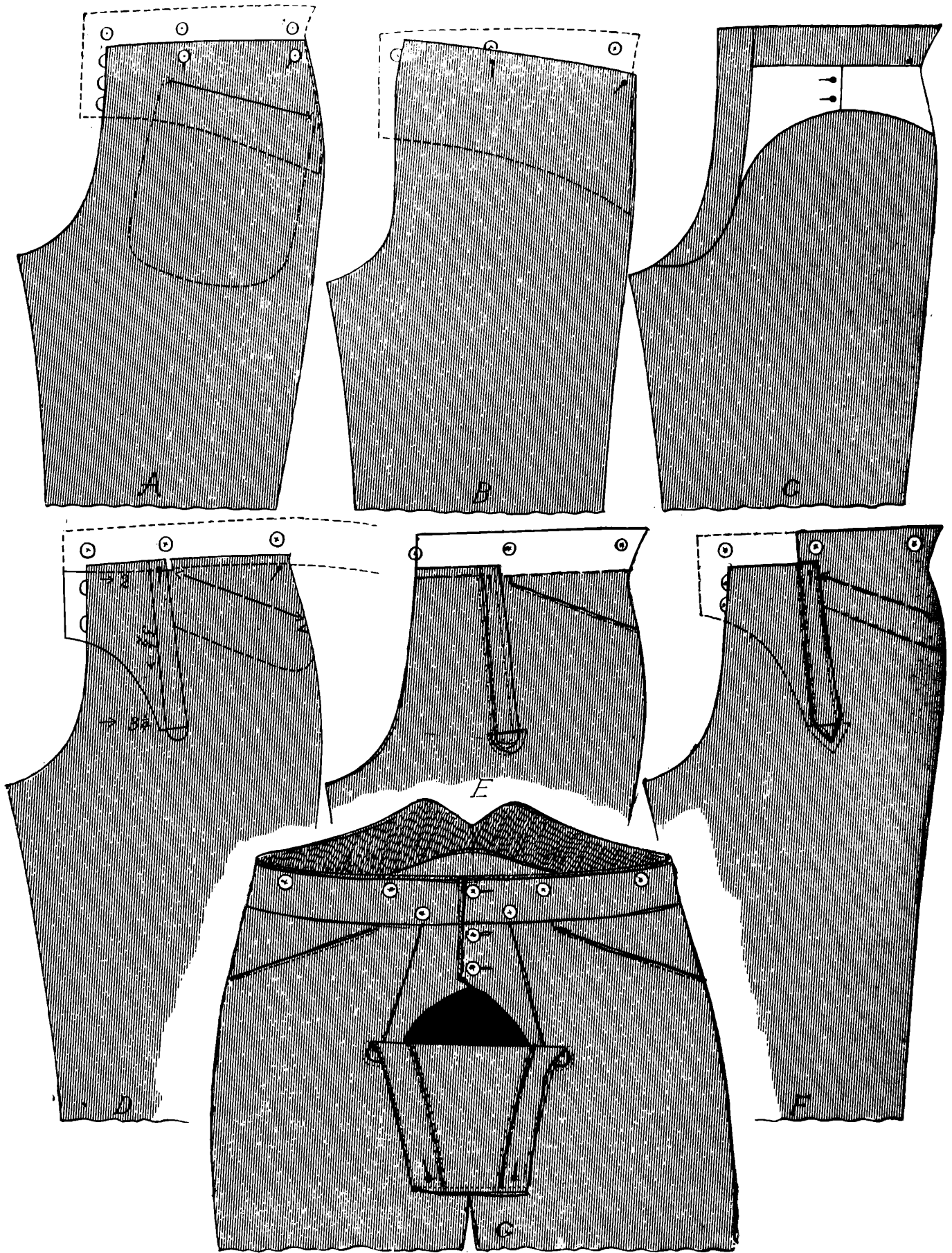


PLATE 119.—VARIOUS STYLES OF SPLIT-FALLS.

MODES DIVERS DES CULOTTES À PETIT PONT.

VERSCHIEDENE VERFAHREN MIT HOSEN SCHLITZ.

PRACTICAL DETAILS IN TROUSER CUTTING.

THE CASH POCKET, OR "FOB." (DIAG. H.)

This is a peculiar form of pocket that some years ago was rarely omitted from a good-class trouser, while at the present time it is but rarely seen. To arrange this pocket the top side of trouser is scooped out in the form of a crescent, as shown on the diagram. The vacancy thus created is corrected by the pocket facing, which is curved upwards above the top line in the direction indicated. The top curve of the pocket facing, like the top edge of the trouser, is bound with "galoon." The cash pocket is finished about $3\frac{1}{2}$ inches wide and 4 inches deep. If the pocket is used for carrying a watch, the opening is reduced to 3 inches.

FROG POCKET. (DIAG. I.)

The trouser cutter whose experience has been limited may be puzzled when asked to produce a "frog pocket." These pockets are now becoming very rare in all our large cities. The country tailor in all probability needs no instruction regarding them. The "frog" is a species of cross pocket distinguished by the arrangement of a kind of short slit at the side seam (see diagram). The pocket bearer is brought sufficiently low to clear the pocket tack, which is about $1\frac{1}{2}$ inch below the opening. The side-seam corner of the pocket is most correct when secured by a hole and button.

ORDINARY SIDE-POCKET. (DIAG. J.)

This is now the standard style of pocket, and needs but slight description. The direction of the pocket should incline towards the front. The length of the pocket should not extend below the bend of the front thigh. The upper tack should not be below the waist line, while the pocket opening must not exceed from 5 to $5\frac{1}{2}$ inches. The edge of the opening should be steadied with stay tape. In some of the best-class houses the pocket mouth is kept in position by a closed or "blind" fly.

ORDINARY CROSS-POCKET. (DIAG. K.)

To make those instructions complete, a drawing of the ordinary style of cross pocket is here given. As will be seen, the top side is slit down about $1\frac{1}{2}$ inch below the top edge (see 1 to 2), after which the cloth is turned in and forms a facing from point 2 to 3. The vacancy created is filled up by the "bearer," the outline of which is suggested by the dotted line. The correct direction of the pocket is also suggested by the diagram given.

BACK STRAPS. (DIAG. L.)

The usual form in which back straps are arranged is here shown. Care should be taken that the direction in which they are placed runs perfectly horizontal and in the actual hollow of the waist. They are often sewn too high upon the body, and thus lead to defects in fitting and discomfort in wear. In a smartly-finished trousers the back straps are bound, to match the tops.

HIP POCKET. (DIAG. M.)

The most convenient position for the—now frequently ordered—hip or "pistol" pocket is suggested on this diagram. For convenience and comfort it should be placed about 1 inch below the hollow of the waist, the side tack being about $1\frac{1}{2}$ inch at the back of the side seam. The outline of flap shown is the shape generally approved.

"DRESS." (DIAG. N.)

This diagram shows the standard style of dress reduction. In systems—like the International—arranged in the first draft to accommodate the left, or "dress" side, it is necessary to reduce the top side of the smaller, or undress, side. This is done by marking from 1 to 2 one inch, from 3 to 4 three-quarters of an inch, and curving the lines in the direction shown. Sometimes the cutter is called upon to *reverse* this arrangement, so that the reduction takes place on the left side. This is to meet the whim of certain gentlemen who show their individuality by "dressing right." The amount of reduction here given is less than the actual measurement of the parts would suggest; but if more is taken out on the small side, the large side appears too pronounced.

POSITION OF BRACE BUTTONS. DIAG. N.)

Great trouble is often caused by misplaced buttons. A safe guide is to place button 6, one inch in front of side seam, and button 5, four inches in advance. The back brace-buttons should not be more than four inches apart when the trousers are finished.

THORNTON'S INTERNATIONAL SYSTEM.

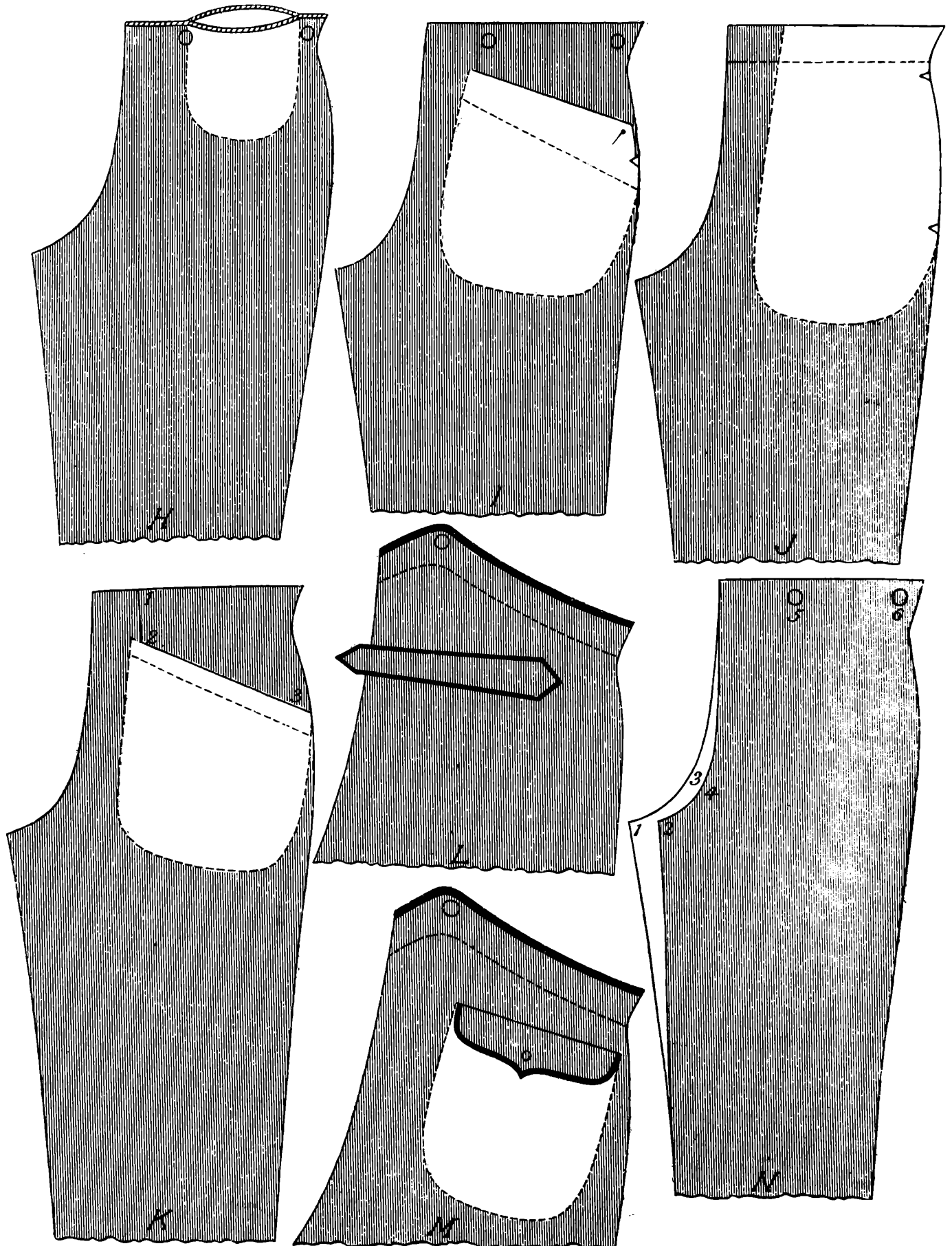


PLATE 120.—TROUSER POCKETS, STRAPS, AND BUTTONS.

POCHES DE COTÉ, TIRANTS, ET BOUTONS.

HOSENTASCHEN, SCHNALLERIEMEN UND KNÖPFE.

SEAT PIECES AND STRAPS.

THAT seemingly trifling things contribute to very important results is a truism that applies to tailoring as well as to many of the more important developments of life. As a general rule, it is the tailor that devotes minute attention to detail who excels in his business. There is always some distinctive mark in his work that at once stamps him as superior to the ordinary cutter whose garments are turned out so similar to the man at the other side of the street that his customers are quite regardless as to which shop they patronise. In the tailoring trade the foundations of large fortunes have been based upon the introduction of some trifling detail that was of original conception. If space permitted, several cases might be quoted in confirmation of this assertion. Customers are keen to notice novelties that are at the same time practical, and the tailor who is worth his salt should studiously endeavour to get out of the ruts, in which too many of his colleagues vegetate.

SEAT PIECES.—Take, as an example, the arrangement of the familiar “seat pieces” that in these days of $2\frac{1}{2}$ yard “cuts” are placed on all trousers. Possibly ninety-nine out of every hundred tailors arrange them as suggested by Diagram 2. There is a horizontal seam running across from side seam to seat line; while, in addition, there is the seam running upwards, as suggested by points A—C and B—B. Now, the junction of all these seams at points A—B results in a very clumsy finish. It is thick and unpleasant to the feel, while frequently the direction of the seams will not run level. Altogether, there is an indication of what is known in the trade as “snobbing.”

All these unsightly effects may be obviated by cutting the seat piece without any seam (see Diagram 1). This may be done by cutting a paper pattern of the seat piece (Diagram 2), and then *joining* the points A—B and C—D together (see dotted line, Diagram 1). This will produce a hollow curve at the sewing-on edge of its seat piece, which, when brought down and sewn to the top line of the undersides, will produce just the same spring around the top edge as would be provided by the familiar and wholly unnecessary seam. A trouser finished in this way presents a smart and stylish appearance that at once indicates the workmanship of a man who makes his business a study.

HIP POCKETS, *Diagram 3*.—Here, again, is a detail that usually receives scant attention. The average cutter *chops* the trousers out in the usual way. His seat piece is cut as Diagram 2, and all the clumsy effects above described are intensified by the introduction of the hip pocket. In this case the seat pieces should be cut on the improved lines above described. As a further provision for the hip-pocket requirements, a little extra width should be allowed at the side seam, while the top line of the undersides should be cut with a slight round or swell. On making up the excess, width should be gradually fullered in on the seat piece. When this is done, the excess round allowed will be restored to a straight line. The whole effect of the changes results in providing *room* for the hip pocket and its contents—an essential feature that, in the vast majority of cases, is quite ignored.

COMBINATION STRAP AND BEARER, DIAGRAM 4.

This is a very good suggestion. It has been at the service of the trade for many years, but it will be as good as new to many of the younger school of cutters.

As will be seen from the sketch, the back strap at points A—B is slipped through a slit in the seat piece. About two inches in front of A—B the strap is firmly sewn to a treble linen belt, which is continued inside, to the front, and serves all the purposes of a “French Bearer.” It may be secured at C—D, either by hooks or holes and buttons.

This idea, properly carried out, is just the class of novelty that attracts the wearer’s attention, and imparts a distinctive character to a tailor’s work that eventually leads to a development of business. As such it will be of more practical utility to our readers than many much more pretentious articles on the complicated subject of garment-cutting.

THORNTON'S INTERNATIONAL SYSTEM.

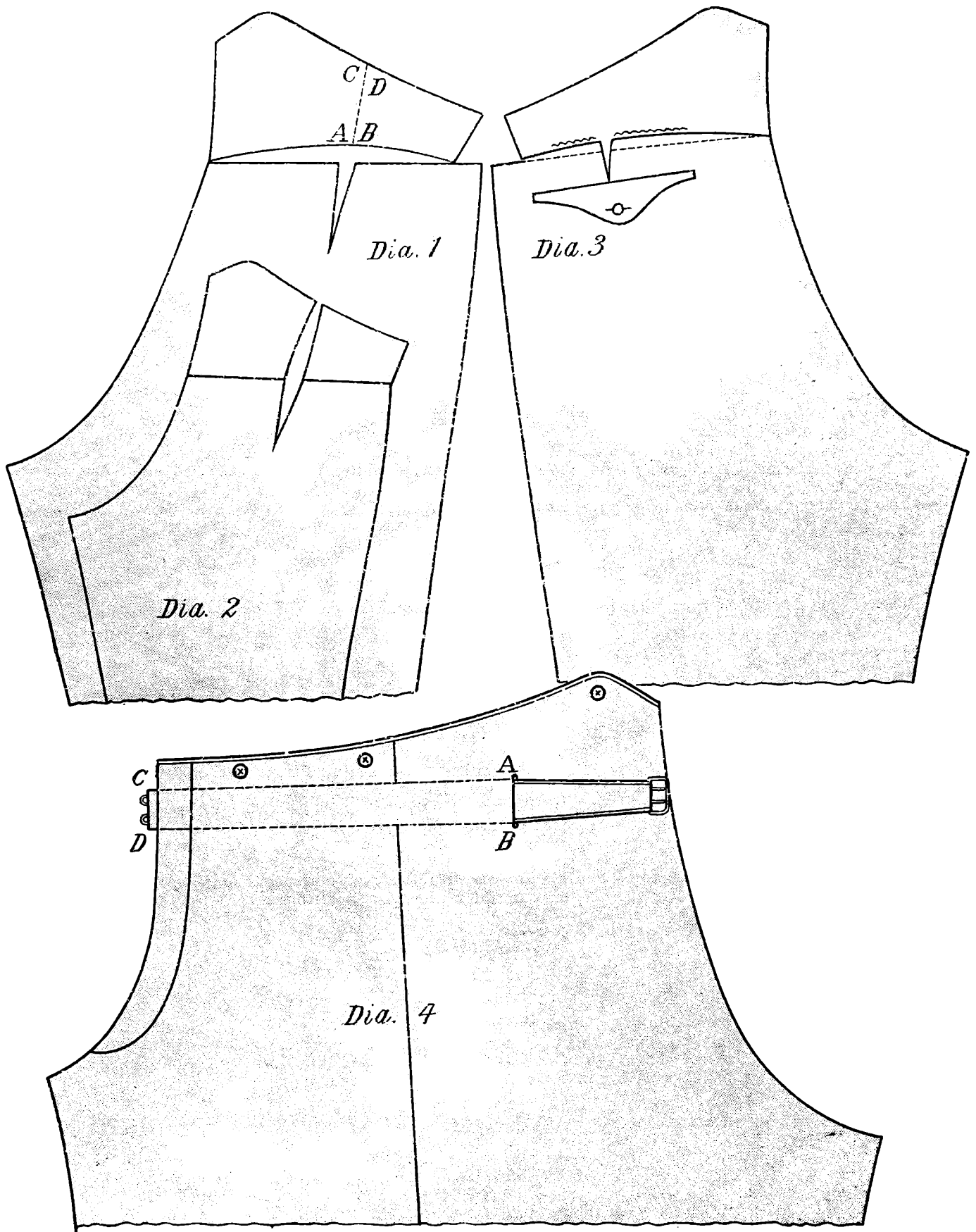


PLATE 121.—SEAT-PIECES, HIP POCKETS, AND STRAPS.

CHANTAUX, POCHES REVOLVER ET TIRANTS.

GESSÄSS-STÜCKE, GESSÄSS-TASCHEN UND SCHNALLE-RIEMEN.

DISPROPORTION IN THE LOWER LIMBS.

IN the previous article the student's attention was restricted to the various disproportions encountered in the upper portions of the body—to be precise, say between the Ilial and Collumial sections. But every intelligent tailor will know that deviations from the proportionate standard are also frequently discovered in the lower limbs, and it is just the disregard of these formations that leads to most of the trouble in the cutting and fitting of trousers.

There are no cutters who, when measuring, do not closely examine the figure for possible deviations of form in the upper sections, but extensive experience has forced the writer to the conviction that but few cutters ever devote attention to the varying formations of the legs. In the vast majority of cases the average cutter cuts *all* trousers precisely alike. He seldom makes a deviation from the actual working of his system, and, as he thus produces none save *strictly normal trousers*, it of a necessity follows that it is only *strictly normal* figures that they can possibly fit. As soon as the least deviation of form is developed the familiar defects in trouser fitting commence to manifest themselves. The customer begins to grumble, the cutter begins to fumble, and the master begins to fume. The normal cut trousers are all awry on the abnormal legs, and the strong probability exists that the cutter who was stupid enough to ignore the form development of his customer when measuring is not intelligent enough to correct the defects in alteration; for the correction of bad defects in trousers is an operation that calls for the exercise of the highest critical faculties and judgment. To take a badly-cut trousers in hand, and by the aid of alterations convert it into a good hanging and fitting garment, is an operation that stamps the tailor as being a real master of his art.

LIST OF LEG DISPROPORTIONS.

The various departures from what is recognised as the normal standard of the lower limbs may be set out as follows:—

Bow Legs.	Prominent Calves.	Over-erect Attitude.
Knock Knees.	Prominent Hips.	Stooping Attitude.
Flat Seat.	Stout Waist.	Feet Turned Inwards.
Prominent Seat.	Corpulent Waist.	Feet Turned Outwards.

In each of the foregoing formations it is essential that the tailor should make corresponding deviations from his normal pattern outline. It is the peculiar function of a really scientific system to provide in detail for these conformations. Note, for instance, the minute consideration of the subject that is embodied in the International System. But in these papers, which do not aim at providing or describing any method of cutting, it is only permissible to survey the broad lines upon which systems should be based, and, by rendering the student familiar with the formation of both normal and abnormal figures, place him in a position to estimate the actual *principles* upon which *all* the various systems of cutting should be constructed. In pursuit of this object the study of FORM in conjunction with measurement is of the highest importance, and the student who is keen enough to exercise and train his perception by the use of the carefully prepared drawings given in this work will possess a great advantage over the slap-dash operator who turns out trouser after trouser in the same way that a pork-butcher manufactures sausages.

STUDIES IN FORM.

BOW LEGS. (B.L., Dia. 5.)

On this drawing the normal outline of the legs is suggested by the dotted lines, while the formation under consideration is shown by the solid lines. It will be noticed that the changed position of the legs expands and lengthens the outer muscles and changes the positions of the femur and tibia bones. By the infallible law of compensation the exterior limb expansion creates a contraction at the inner muscles.

KNOCK KNEES. (K.K., Dia. 1)

Here the formation above described is directly reversed. The inner portions of the knee-bones (*inner condyle of femur*) are inclined inwards, while the ankle-joints (*malleolus internus*) are carried outwards, or apart. The inner muscles of the legs, from the *pubis* downwards to the *vastus externus*, just above the inner knee, are compressed together, the whole deviation creating a change of outline that obviously calls for changes in the construction of the trouser model.

STOOPING FIGURE. (S., DIA. 2.)

In this figure there is what may be termed a shortening of the front balance, and a corresponding lengthening of the back. Owing to this changed position, the back, or posterior muscles of the legs (*biceps femoris*) are forced outwards, while the front muscles (*rectus femoris*) are inclined backwards. This change of position, in conjunction with the forward inclination of the upper part of the body, previously considered, preserves the centre of gravity of the figure.

OVER-ERECT FIGURE. (O.E., DIA. 4.)

Here the student will observe the poise of the figure is inclined backward, creating a short back balance and a long front length. The front (*rectus femoris*) muscles are expanded and carried forward, while the back muscles (*biceps femoris*) are contracted and shortened. The changes in the upper portions of the body have been previously dealt with.

PROMINENT SEAT. (P.S., DIA. 6.)

This is a formation not at all infrequent, still one that the average tailor invariably overlooks. But this is a great mistake, for it is absolutely certain that a trouser cut upon the normal lines will prove a very ill-fitting garment upon a figure of this build. The seat muscles (*gluteus maximus*) are abnormally developed, and clearly suggest special treatment in the formation of the trouser model.

FLAT SEAT. (F.S., DIA. 7.)

This drawing, when compared with its opposite, Dia. 6, will at once indicate a decided change of outline. The seat muscles (*gluteus maximus*) are contracted, creating a flatness over which an ordinary cut trousers will fall into horizontal folds across the base of the seat. Here it may be added that, viewed from a strictly practical or tailor's standpoint, this is one of the most difficult figures to deal with, as, although the muscles are contracted and flat when the figure is in a standing or upright position, they will expand when sitting, and then require the normal amount of material to obviate contraction.

PROMINENT HIPS. (P.H., DIA. 8.)

This is still another frequent formation. The diameter of the form from front of waist to back is decreased, while the sides of the hips project beyond the normal outline. The seat is flattened, which creates still further difficulties in fitting.

PROMINENT CALVES. (P.C., DIA. 9.)

This is a type of form that the tailor should always watch for. It is very frequently encountered amongst young and well-set-up men, and will completely destroy the fitting qualities of any normal cut trousers. The prominence of the calf, or *gastrocnemius* muscle, demands special provision in the trouser model.

STOUT AND CORPULENT WAISTS. (C., DIA. 10.)

These developments have been already dealt with in both their practical and scientific aspects, but the drawing here will convey a clear idea to the eye of the actual formation of this very common disproportion.

FEET TURNED INWARDS. (F.I., DIA. 3.)

In this deviation the changes are confined to the feet below the *malleolus*. The toes, instead of having the natural outward angle, are turned inwards, as shown on the drawing, and call for a readjustment of the normal trouser bottom.

FEET TURNED OUTWARDS. (F.O., DIA. 11.)

This position of feet is the reverse of the foregoing and, of course, will call for contrary treatment.

The above concise description of the various disproportions of the lower limbs, in conjunction with the specially prepared drawings, will enable the student, when measuring, to accurately define the respective types—the first essential to success—after which the practical changes necessary (see "International Trouser System") may be introduced with confidence and facility.

THORNTON'S INTERNATIONAL SYSTEM.

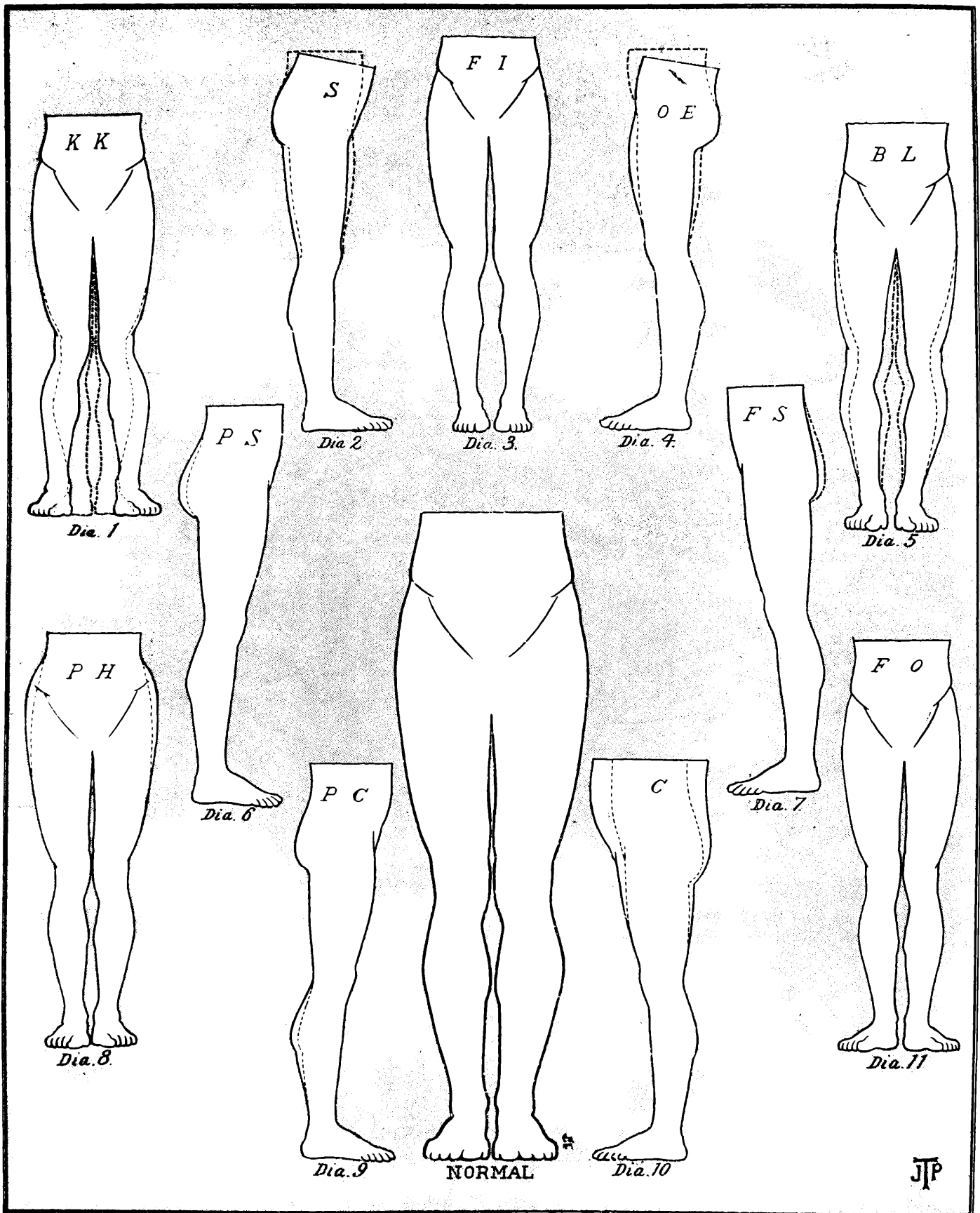


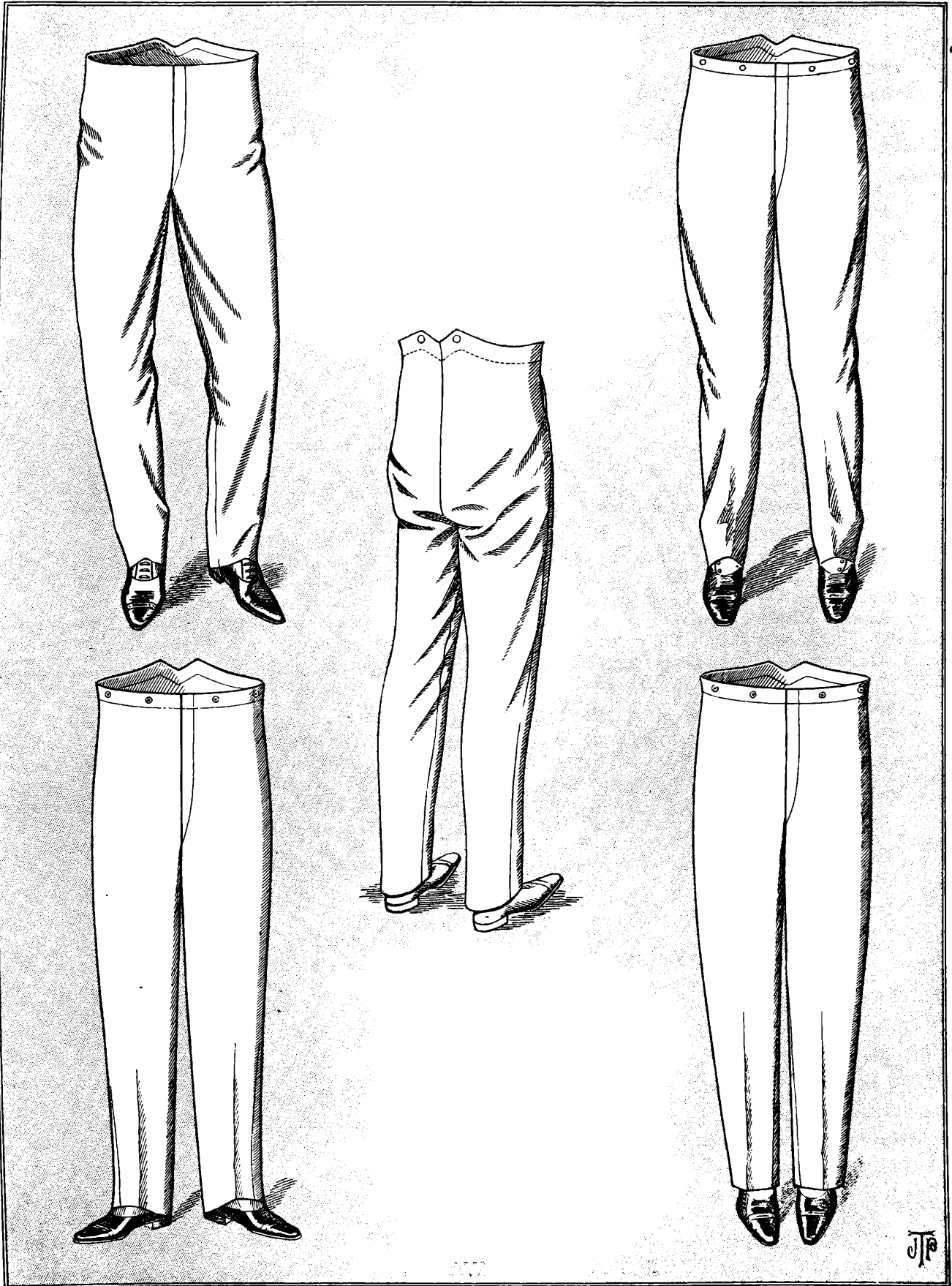
PLATE 122.—LEG DISPROPORTIONS.

[See Pages 312 and 313.]

DISPROPORTIONS DES JAMBES.

VERHÄLTNISSMÄSSIGKEIT VON BEINE.

THORNTON'S INTERNATIONAL SYSTEM.



BOW LEGS.
FEET TURNED OUT.

FLAT SEAT.

KNOCK-KNEES.
FEET TURNED IN.

PLATE 123.—LEG DISPROPORTIONS.

[Drawings Illustrating Trouser Defects.]

DISPROPORTIONS DES JAMBES.

UNVERHÄLTNISSMÄSSIGKEIT VON BEINE.

TROUSERS FOR DISPROPORTIONATE FIGURES.

In the cutting of trousers for disproportionate figures the necessary changes of outline required will be made clear to the student, if they are shown in juxtaposition with the normal models; therefore the plate of diagrams exhibit the normal outlines in solid lines, and the disproportionate forms by dotted lines.

It may here be mentioned that the changes required for abnormalities in the lower limbs are too often ignored by thoughtless cutters, many of whom actually cut *all* trousers on normal lines.

All coat-cutters devote the most minute attention to form deviations, and seldom cut a coat pattern without introducing some changes from the standard outline. These changes are either decided by the judgment of the operator, or, as in the case of the International System, by the influence of the particular measurements that influence the shape of the pattern. The coat-cutter has also the advantage of fitting on, and—most important feature—is dealing with a garment that has many seams arranged in positions that render the required alterations a comparatively simple matter. The trouser-cutter has but seldom an opportunity for fitting on, and also but a strictly limited number of seams fixed by custom in positions bearing slight relation to the anatomical sections of the legs. He also finds the taking of supplementary measurements of any kind most confusing and misleading, so that he must, to secure uniformly good results, cultivate a very keen eye for the detection of all form deviations and the precise estimation of the extent of such divergencies.

The various anatomical form drawings presented in this work, in conjunction with the sketches, taken from life, illustrative of the appearances presented by normal trousers on abnormal legs, will prove of great assistance to the trouser-cutter in making himself familiar with an important aspect of his business that the vast majority of system makers have hitherto ignored.

BOW LEGS (see diagram).

In this case the changes from the normal are equivalent to cutting the normal pattern across the knee line, and, while making the leg seam point a pivot, opening up the side seam to the length decided upon. This deviation extends the side seam length, and allows the trouser to take its proper position upon the deformed legs. As men of this formation naturally object to any unnecessary display of their abnormalities, it is advisable that the cutter should slightly fill up the hollow produced at the leg seam, both above and below the knee-joint. Of course this will not entirely conceal the deformity, but it helps. Such addition, of course, will increase the knee width, which is desirable, as men of this shape should always wear wide trousers.

FLAT SEAT (see diagram).

This is a type of figure very frequently met with, and one that in the vast majority of cases receives no consideration from the careless cutter. Every tailor when measuring for trousers should contrive to take a side view of his customer's form from the back waist to the prominence of the seat. In the normal form there will be a decided projection, and it is for this form that all standard systems of cutting have been constructed. No system in its proportionate form can fit a man whose seat is flat. The material—essential in the case of normal men—will fall downwards and form horizontal folds across the back of the fork. In this catastrophe the untrained cutter too often blames his system instead of his eyes. If, after due observation, it is decided that the seat is relatively flat, then the alteration shown on the diagram must be introduced. The seat angle must be reduced, or straightened, and the size corrected at top of side seam.

KNOCK KNEES (see diagram).

In this figure the legs from fork to the knees have an inward inclination, while from the knees to the feet they are carried outwards. The required change in pattern outline is produced by, in effect, cutting across the knee line and overlapping at the side seam. To improve the general appearance of the trousers it is well to slightly fill up the side hollow of both top and undersides.

FEET TURNED OUT (see diagram).

The feet in this type, instead of being set at the normal angle, are turned outwards. On this figure the bottom of a normally produced side seam shows upon the front of the instep. The remedy is obvious: the width of the top sides must be *increased* at the side seam, and the underside correspondingly *reduced*. The leg seam must be changed as suggested by the dotted lines.

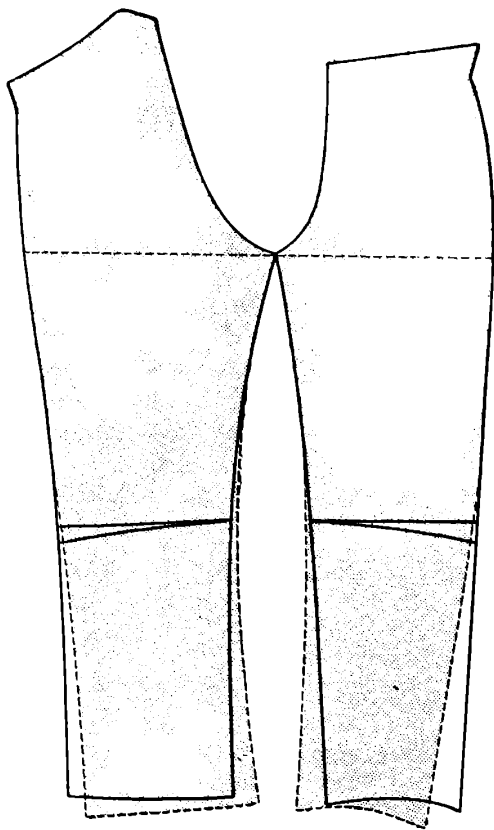
LARGE HIPS (see diagram).

Here an increase is made upon the normal pattern over the hip and upwards into the waist line. The increased size of waist thus produced is reduced by a "fish," the point of which should be directed towards the hip-bone. The ease thus produced will prove acceptable to the wearer.

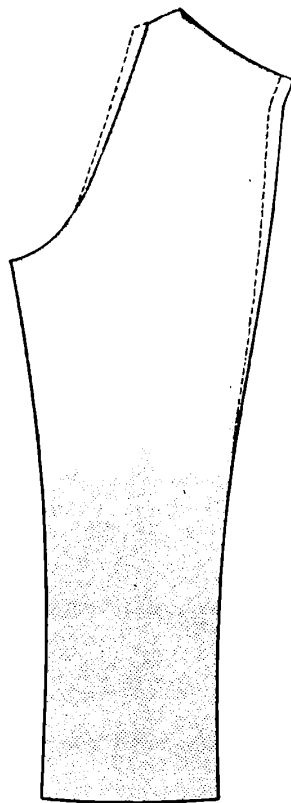
FEET TURNED INWARDS (see diagram).

This is the type of figure that is vulgarly termed "pigeon-toed." The feet are turned inwards at the toes. The deviations are the converse of those suggested for feet turned out.

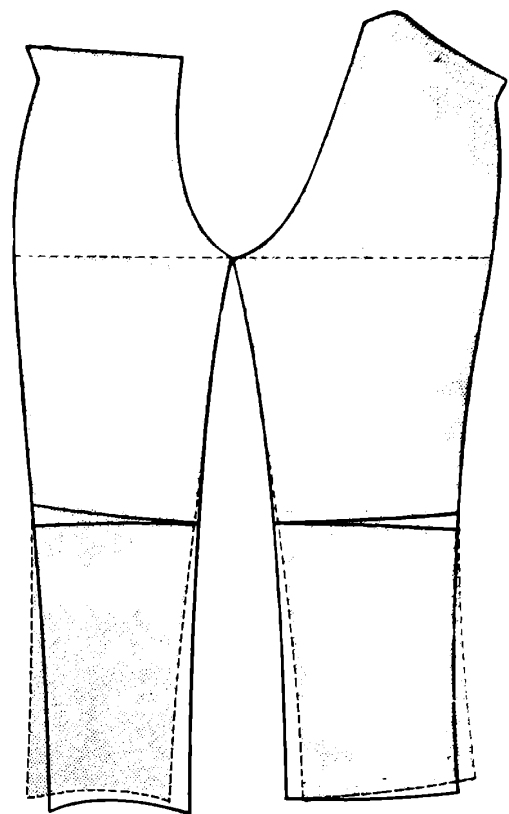
THORNTON'S INTERNATIONAL SYSTEM.



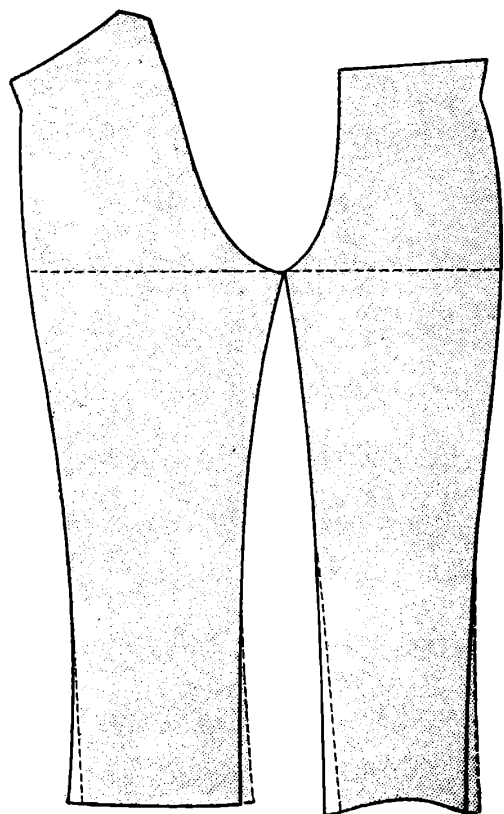
BOW LEGS



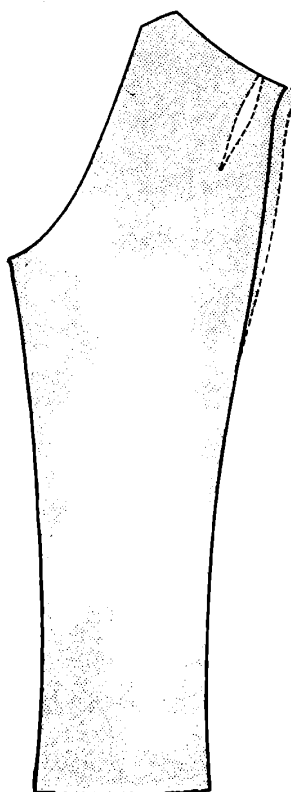
FLAT SEAT



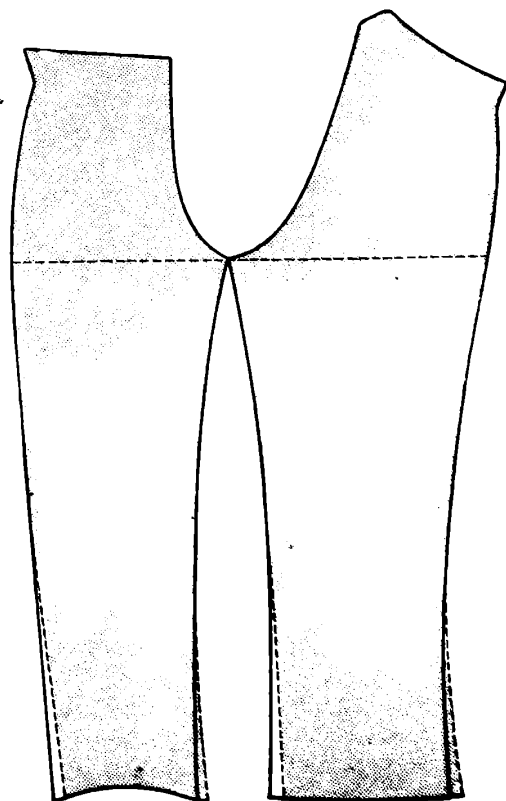
KNOCK KNEES



FEET TURNED OUT



LARGE HIPS



FEET TURNED IN

PLATE 124.—LEG DISPROPORTIONS.

DISPROPORTIONS DES JAMBES.

UNVERHÄLTNISSMÄSSIGKEIT VON BEINE.

DISPROPORTION IN THE LOWER LIMBS.

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IN continuation of the previous paper on the above subject, the student will here find some very convenient and practical plans for altering the outlines of a normal cut Block until it is suitable for some more of the varied forms that the tailor is daily called upon to deal with.

STOUT MAN (*See Diagram*).

A stout man, in the Thornton Trousers System, is defined as one whose waist measure is more than the normal amount, but is still smaller than the seat measure. Suppose a half seat measure of 20 inches, and a half waist measure of 17 inches, this would be normal, because the waist is 3 inches less than the seat measure. But suppose that with the same seat measure (20) the waist were found to be also 20 inches, (or any amount *more* than the normal 17). In this case the man would be described as "stout," and the necessary changes for such type would have to be introduced. These changes (the increased development being taken as the above 3 inches) are introduced as follows: One third (1 inch) is added from A to B, one third from C to D, and the remaining third from E to F.

CORPULENT MAN (*See Diagram*).

In this case the figure is described as being corpulent because the waist measure is *more* than that of the seat. Take, as an example, a seat measure of 20 inches and a waist measure of 21 inches. As the normal waist would be 17 inches (3 inches less than the seat) and the actual waist is 21 inches, there is an excess (or corpulency) of 4 inches. In figures of this type the leg length is always short in proportion to the height, as the measurements of side and leg lengths will indicate. Such men will also carry the legs further apart than a thin man, and all these facts must be noted in producing the correct outline from the normal block, which, in this case, would be a standard pattern of 20 seat and 17 waist. The changes are introduced as follows:—One third of the excess ($1\frac{1}{3}$ inches) is added from A to B; one third is also added from C to D, and the same amount from E to F. To decrease the length of the leg, while increasing the amount of "rise," the fork curve must be sunk from G to H, until the leg and side lengths agree with the measurements required. To provide for the increased openness of legs mark at top side leg seam (I to J) say $\frac{3}{4}$ of an inch, and from K to L, M to N, and O to P the same amounts. The top of the front fall line must be increased upwards the same distance as from A to B.

PROMINENT CALF (*See Diagram*).

In this case it is assumed that the figure being of generally normal measurements assumes the attitude usually defined in the trade as P. C. or prominent calf. There will not, in this example, be many changes necessary from the standard outline. The bottom curve of the under sides must be lengthened, as shown by the dotted line, and such length held on at leg and side seams in the position indicated by the balance marks on diagram. Of course, in making up, special attention must be devoted to judicious pressing and "blocking" into the correct form.

OVER-ERECT FIGURE (*See Diagram*).

This is a type of figure that calls for great care on the part of the tailor. Broadly speaking, the undersides require a short balance from the fork-line upwards, while the front, on the contrary, must be increased. There are various ways in which these changes are effected, but that here shown by the dotted lines will be found as effectual as the most complicated arrangement. To provide the required changes, add from A towards B to give the increased front length, and sink from C to D to shorten the back balance. A slight variation in the curving of the seat angle (see dotted line) will also help.

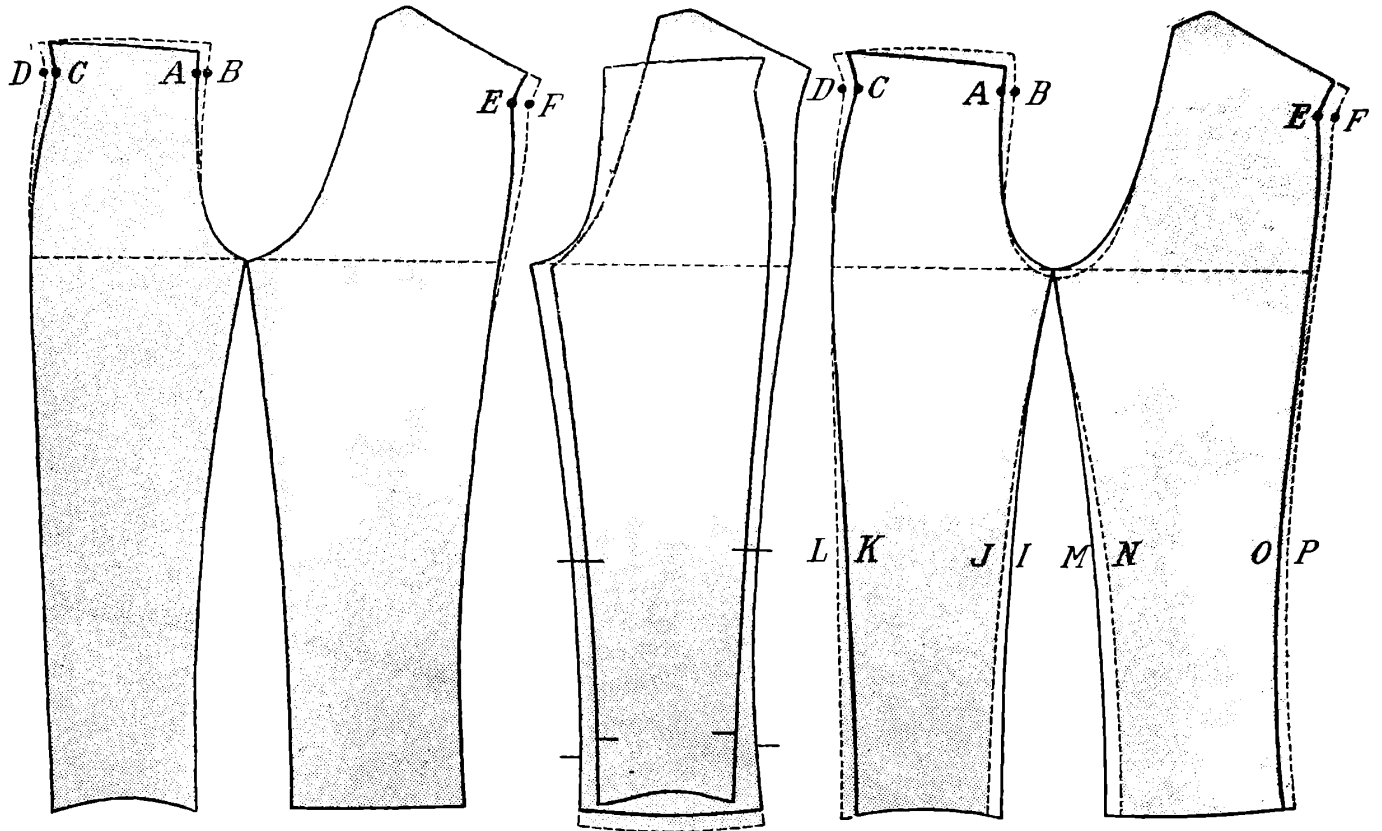
STOOPING FIGURE (*See Diagram*).

Here we have a type directly opposite to that above described. As a consequence the front balance must be reduced from A towards B, and the back increased from C towards D.

WIDTH REDUCTIONS (*See Diagram*).

This diagram is introduced to suggest the direction in which reductions are advisable when the width of legs required is less than that of the block pattern. For simplicity the changes may be described as equal reductions at each seam. In extreme cases, however, it will be best to slightly increase the reductions at the side seams.

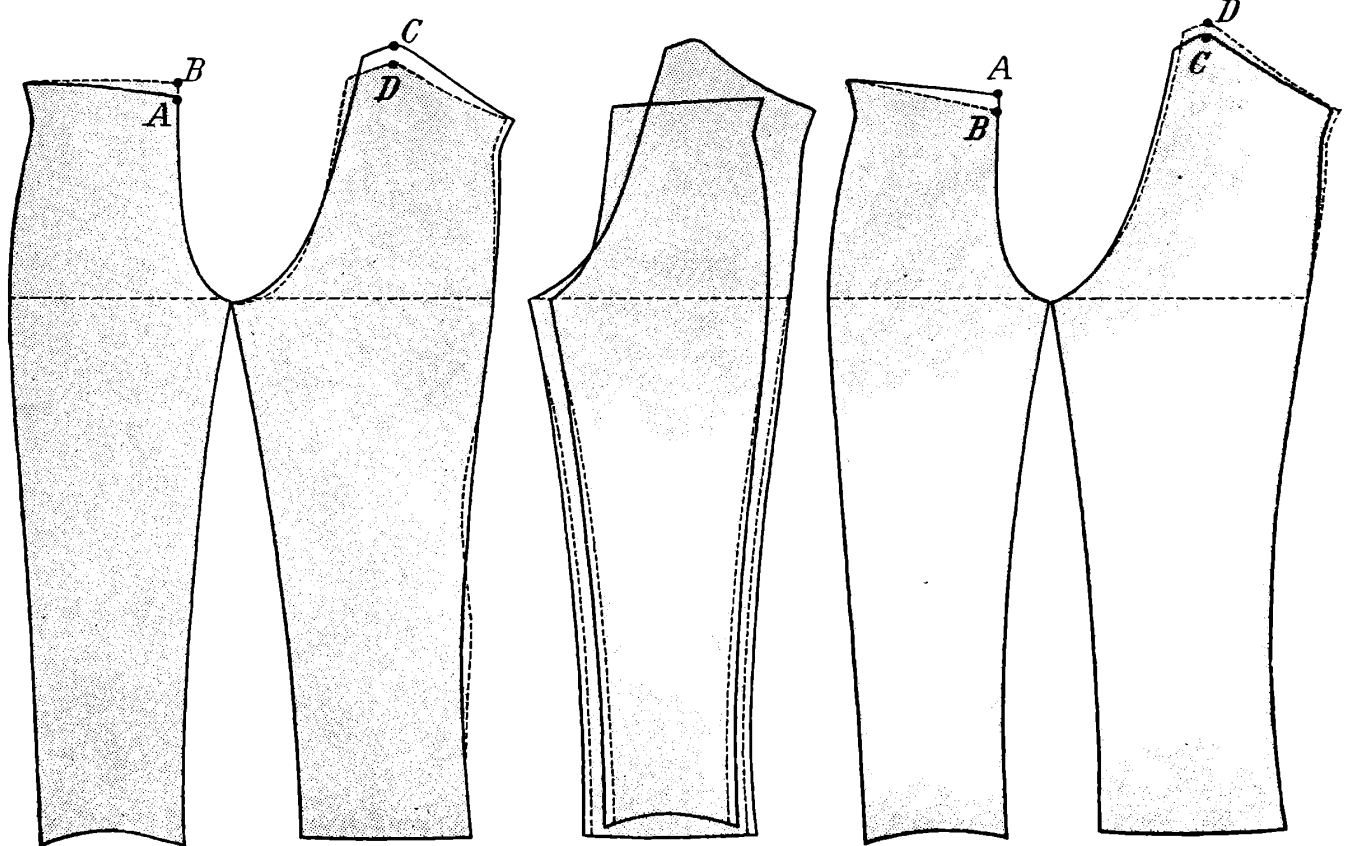
THORNTON'S INTERNATIONAL SYSTEM.



Stout Man

Prominent Calf

Corpulent Man



Over Erect

Width Reductions

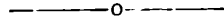
Stooping

PLATE 125.—TROUSER DISPROPORTIONS.

DISPROPORTION DES PANTALONS.

UNVERHÄLTNISSMÄSSIGKEIT VON HOSEN.

THE CUTTING OF WAISTCOATS



AMONGST the multitude of systems for the cutting of various garments the number of those dealing with the subject of waistcoat cutting will be found remarkably small.

From month to month the pages of our trade papers are filled with more or less reliable "systems" for the production of coats or trousers, but how seldom the eye is attracted by any diagrams dealing with waistcoats. Thus it would naturally be assumed by one not conversant with the details of a cutter's duties that the production of such garments calls for scant study—that, in fact, the necessary processes would partake of a merely rule of thumb character, and that a precise or systematic basis of working would be quite superfluous.

How erroneous such a conception would be the slightest reflection must clearly indicate. All the factors that create difficulty in the production of perfect fitting coats are equally formidable in the case of waistcoat fitting. Such garments, to present the appearance and possess the qualities insisted upon in good class tailoring firms must be—

(1) **Accurate in Balance**, or, in other words, the relative lengths of back and fronts must be precisely arranged to harmonise with the natural construction of the figure, whether normal or abnormal.

(2) **Right in Shoulder Slope**, for the figure being dealt with, which may be either of the square or high-shouldered type, or of the depressed or sloping variety.

(3) **Precise in Neck Point Location**, or, as tailors term it, arranged with the required degree of "straightness or crookedness" to provide for the peculiar forms that depart from the normal construction.

(4) **Correct in Front Waist Advancement**, a feature in which many waistcoats show pronounced defects, and which should always be considered in conjunction with the location of the front neck point, and the arrangement of the vertical length of the front shoulder above the base or breast line.

(5) **Right in Back Waist Indentation**, to accord with the actual curvature of the spine and to provide the correct length over the expanding muscles of the back during the various movements of the body.

(6) **Suppressed at Side Waist** to secure correct size and shape without pulling or straining from the back or front, or disturbing the accurate balance of the front and back shoulder sections.

(7) **Adjusted in Size** to agree with all the measurements taken upon the body, and

(8) **Perfect in the Style** approved by gentlemen of refined taste.

Notwithstanding the above requirements it is a notorious fact that the majority of waistcoat systems are in no way adapted to secure them. They simply provide a method of shaping a garment designed for a normal figure, leaving all the required changes to provide for the many types of disproportion to the "judgment" (blessed word!) of the operator. Indeed, so little thought has been devoted to their construction that in the works of many of our most esteemed trade authors, the waistcoat methods are arranged on a totally different basis to those given for the coats intended to be worn over them. In some cases the basis is not only different but the working—and as a consequence the results—are absolutely divergent in the location of some of the most vital points.

The student who will undertake the study of the International systems here given will find, on comparing it with its companion coat system, that the principles and methods are so alike in all essential features that identical results can be confidently anticipated.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE NORMAL MODEL.

As a preliminary to the full exposition of this system, the first draft is arranged in the most simple from that it is possible to devise. But the true principles of form development are scientifically embodied in it, and its construction has been planned with a view to its being subsequently utilised for all sizes and forms.

All patterns should be drafted in the position shown on the diagram page.

WAISTCOAT SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Back length, 20 inches.

Front length, $24\frac{1}{2}$ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening, 12 inches.

In this, the first draft, all the divisions are obtained from the half breast measure—18 inches.

Instructions. Draw lines A B and A C.

D from A, $1\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.

B from E, fashion length, 20 inches. F from E, $1\frac{1}{4}$ inch.

Draw line D to F.

G from A, $\frac{1}{6}$ breast less $1\frac{1}{2}$ inch ($2\frac{1}{2}$).

H from A, $\frac{1}{2}$ breast measure (9).

I from H, $1\frac{1}{2}$ inch.

Square line I towards J.

K from I, $\frac{1}{3}$ breast (6).

L from K, $\frac{1}{3}$ breast plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G to L.

LL from L, $1\frac{1}{2}$ inch.

R from O, $\frac{2}{3}$ breast (12 inches).

S is squared down from R.

T from R is $1\frac{1}{2}$ inch.

U from T, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

V from R, $\frac{1}{6}$ breast (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, $\frac{1}{12}$ breast less $1\frac{1}{4}$ ($1\frac{1}{4}$).

MM is midway between M and R.

X from C, $1\frac{1}{2}$ inch less than back shoulder seam.

Y from U, $1\frac{1}{2}$ inch less than T—U (1 inch).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck C through NN.

SS from S half waist plus $\frac{3}{4}$ inch ($8\frac{3}{4}$).

J from Z, 2 inches.

Curve front line, J—SS.

TT from F $1\frac{1}{2}$ waist (8).

N is 3 inches below line.

At Q and PP allow 1 inch spring.

Measure F to TT. This totals 8 inches, place this amount at SS and measure out to

EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).

SSS is the front length plus 1 inch.

Top buttonhole is 1 inch lower than measure of opening from top of back closing seam

SYSTÈME INTERNATIONAL POUR GILET.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm. Poitrine, 48 cm. Ceinture, 43 cm. Longuer de devant, 63 cm.

Ce premier plan est pour une forme qui est strictement en proportion, toutes les divisions sont obtenues de la moitié de la mesure de poitrine (48 cm.).

On dessine les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à E taille à la mode, 48 cm.

F jusqu'à E $1\frac{1}{4}$ cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, $\frac{1}{6}$ poitrine moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)

H jusqu'à A, $\frac{1}{2}$, poitrine, 24 cm.

I jusqu'à H, $1\frac{1}{4}$ cm.

On équerre la ligne I jusqu'à J.

K jusqu'à I, $\frac{1}{3}$, poitrine, 16 cm.

L jusqu'à K, $\frac{1}{3}$, poitrine, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).

On équerre la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

LL jusqu'à L, $1\frac{1}{4}$ cm.

On courbe la couture de côté.

R jusqu'à O, $\frac{2}{3}$ de la mesure de poitrine, (32 cm.).

On équerre la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de poitrine (4 cm.).

V jusqu'à R, $\frac{1}{6}$ de poitrine (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M $\frac{1}{12}$ de poitrine moins 1 cm. (3).

MM est le centre de M et R.

X jusqu'à C $1\frac{1}{4}$ cm. moins que G—LL.

Y jusqu'à U $1\frac{1}{4}$ cm. moins que T—U.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par NN.

SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm., ($23\frac{1}{2}$ cm.) en tout.

J jusqu'à Z, 5 cm.

On courbe la ligne du devant J, SS.

TT jusqu'à F $1\frac{1}{2}$ de ceinture ($10\frac{3}{4}$).

N et $7\frac{1}{2}$ au-dessous de la ligne

On mesure, F jusqu'à TT, $10\frac{3}{4}$ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure lagrosseur de la ceinture plus $4\frac{1}{2}$ cm. (26).

—la mesure de la ceinture plus $4\frac{1}{2}$ (26)

SSS est la longuer du devant (63) plus $2\frac{1}{2}$ cm. ($65\frac{1}{2}$).

La première boutonnière est $2\frac{1}{2}$ cm. au-dessous, &c.

NORMAL WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzänge, 43 cm. Modenzänge, 48 cm.

Halbe brustmaas, 43 cm. Halbe Taillenzmaas, 43 cm. Hals öfning 30 cm. Fodere lunge 63 cm.

In diesen ersten Teil wird alles durch die halbe Brustweite gezeichnet.

Ziehe linien, A, B und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, taillenzänge, 43 cm.

B von E, modenzänge, 48 cm.

F von E, $1\frac{1}{4}$ cm.

Ziehe linie D zu F.

G von A, $\frac{1}{6}$ brustmaas (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbes brustmaas (24).

I von H, $1\frac{1}{4}$ cm, ziehe linie, I nach J.

K von I, $\frac{1}{3}$ brustmaas (16).

L von K $\frac{1}{3}$ brust (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe linie G zu L.

LL von L, $1\frac{1}{4}$ cm.

R von O, $\frac{2}{3}$ brustmaas (32).

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ brustmaas (4).

V von R, $\frac{1}{6}$ brustmaas (8).

C ist von V gezeichnet.

Ziehe linie C zu L.

W von M, $\frac{1}{12}$ brustmaas weniger 1 cm. (3).

MM ist inder mite zwischen M und R.

X von C $1\frac{1}{4}$ cm. weniger als G—LL.

Y von U, $1\frac{1}{4}$ cm. weniger als ($2\frac{3}{4}$) T—U (2).

Kürve armloch und schulter naht.

Z von O die brustmaas (48).

Kürve hals, C durch NN.

SS von S, halbe tailles maas plus 2 cm. ($23\frac{1}{2}$).

J von Z, 5 cm.

Kürve brust linie, J, SS.

TT von F, $\frac{1}{2}$ taillenzmaas ($10\frac{3}{4}$).

N ist $7\frac{1}{2}$ cm. under der linie.

Messe F zu TT.

Das ganze macht, $10\frac{3}{4}$ cm. Setze dasselbe an zu SS, und messe zu EE taillenzmaas, plus $4\frac{1}{2}$ cm. (26).

SSS ist die fodere lunge mehr $2\frac{1}{2}$ cm.

Oberes knoploch ist $2\frac{1}{2}$ cm. liefer als hals öfning maas.

THORNTON'S INTERNATIONAL SYSTEM.

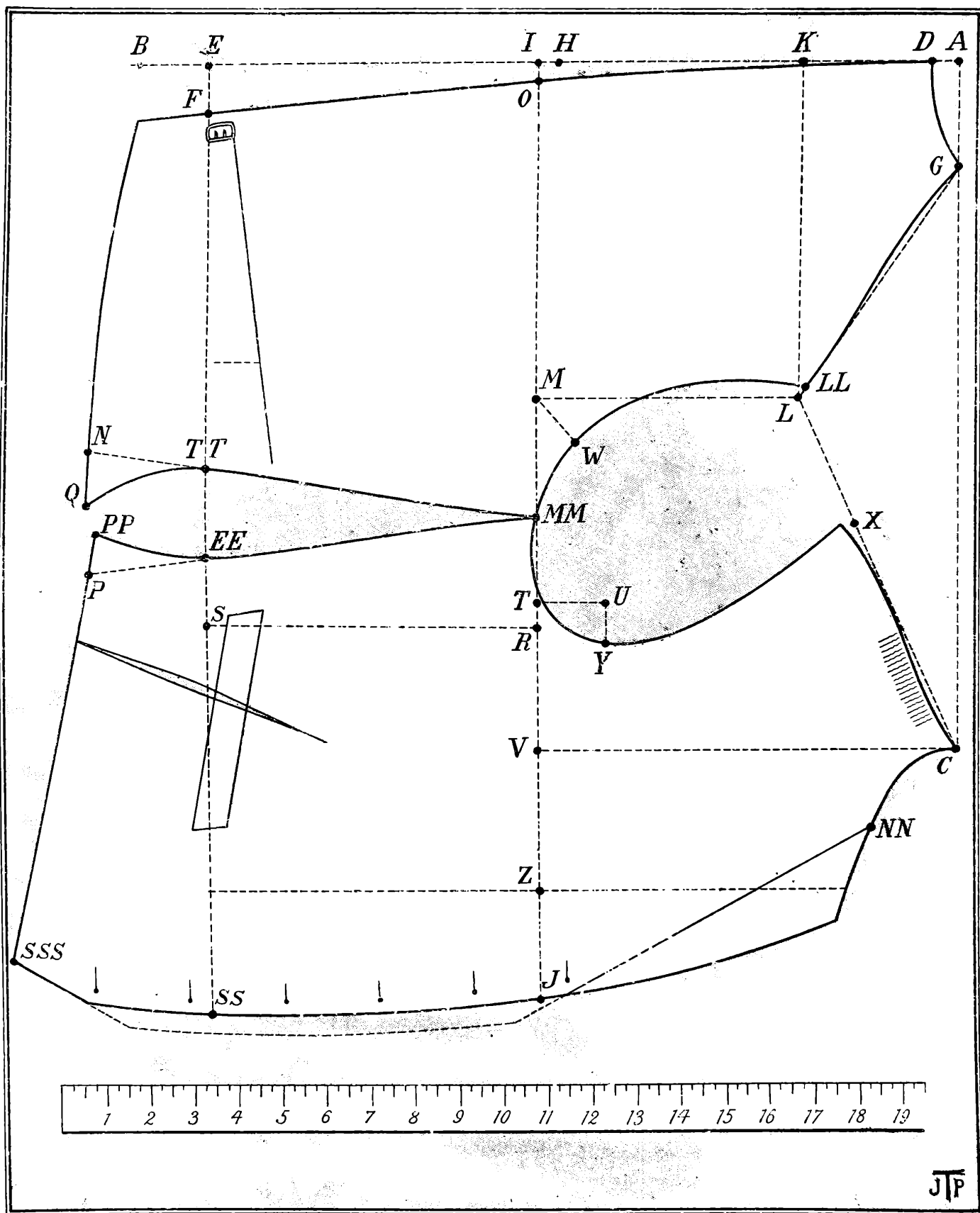


PLATE 126.—THE STANDARD WAISTCOAT MODEL.

DESSIN DE GILET NORMAL.

ZEICHNUNG VON NORMALE-WESTE.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE NO-COLLAR VEST

Measures: $16\frac{1}{2}$ Waist Length; $24\frac{3}{4}$ Front Length; 9 Opening.
 Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.

This and all subsequent drafts are produced by divisions of the "scale."

All patterns should be drafted in the position shown on the diagram page.

WAISTCOAT SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Back length, $18\frac{1}{2}$ inches.
 Front length, $24\frac{1}{2}$ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening, 9 inches.
 In this draft, all the divisions are obtained from the "scale"—18 inches, as described above.
Instructions. Draw lines A B and A C.
 D from A, $\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.
 B from E, fashion length, 20 inches. F from E, $1\frac{1}{4}$ inch.
 Draw line D to F.
 G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 H from A, $\frac{1}{2}$ scale measure (9).
 I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
 Square line I towards J.
 K from I, $\frac{1}{3}$ scale (6).
 L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inch ($7\frac{1}{2}$).
 M is squared down from L.
 Draw shoulder seam G to L.
 LL from L, $\frac{1}{2}$ inch.
 R from O, $\frac{2}{3}$ scale (12 inches).
 S is squared down from R.
 T from R is $\frac{1}{2}$ inch.
 U from T, $\frac{1}{12}$ breast ($1\frac{1}{2}$).
 V from R, $\frac{1}{6}$ scale (3).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, $\frac{1}{12}$ scale less $\frac{1}{4}$ ($1\frac{1}{4}$).
 MM is midway between M and R.
 X from C, $\frac{1}{2}$ inch less than back shoulder seam.
 Y from U, $\frac{1}{2}$ inch less than T—U (1 inch).
 Curve scye and shoulder seams.
 Z from O the breast measure (18). J from Z, 2 inches.
 Curve neck C through NN.
 SS from S half waist plus $\frac{3}{4}$ inch ($8\frac{3}{4}$).
 CC from C, $\frac{1}{2}$ inch.
 Draw line from CC downwards to opening.
 Top buttonhole is 1 inch lower than measure of opening from top of back closing seam.
 TT from F $\frac{1}{2}$ waist (8).
 N is 3 inches below line.
 At Q and PP allow 1 inch spring.
 Measure F to TT. This totals 8 inches, place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$).
 SSS is the front length plus 1 inch.

SYSTÈME INTERNATIONAL POUR GILET.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm.
 Poitrine, 48 cm. Ceinture, 23 cm. Longueur de devant, 23 cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à E taille à la mode, 48 cm.
 F jusqu'à E $1\frac{1}{4}$ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)
 H jusqu'à A, $\frac{1}{2}$, échelle, 24 cm.
 I jusqu'à H, est une demi différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
 On équivarrit la ligne I jusqu'à J.
 K jusqu'à I, $\frac{1}{3}$, échelle, 16 cm.
 L jusqu'à K, $\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
 On équivarrit la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.
 LL jusqu'à L, $1\frac{1}{4}$ cm.
 On courbe la couture de côté.
 R jusqu'à O, $\frac{2}{3}$ de la mesure de échelle, (32 cm.).
 On équivarrit la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 U jusqu'à T, $\frac{1}{12}$ de échelle (4 cm.).
 V jusqu'à R, $\frac{1}{6}$ de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M $\frac{1}{12}$ de échelle moins 1 cm. (3).
 MM est le centre de M et R.
 X jusqu'à C $1\frac{1}{4}$ cm. moins que G—LL.
 Y jusqu'à U $1\frac{1}{4}$ cm. moins que T—U.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm.
 J jusqu'à Z, 5 cm.
 SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 2 cm., ($23\frac{1}{2}$ cm.) en tout.
 CC jusqu'à C, $1\frac{1}{4}$ cm.
 TT jusqu'à F $\frac{1}{2}$ de ceinture ($10\frac{3}{4}$)
 N et $7\frac{1}{2}$ au-dessous de la ligne
 On mesure, F jusqu'à TT, $10\frac{3}{4}$ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure la grosseur de la ceinture plus $4\frac{1}{2}$ cm. (26).
 —la mesure de la ceinture plus $4\frac{1}{2}$ (26)
 SSS est la longueur du devant (63) plus $2\frac{1}{2}$ cm. ($65\frac{1}{2}$).
 La première boutonnière est $2\frac{1}{2}$ cm. au-dessous, &c.

NORMAL WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzlänge, 43 cm. Modenzlänge, 48 cm.
 Halbe brustmaas, 48 cm. Halbe Taillenzmaas, 43 cm. Hals öfning 30 cm. Fodere lunge 23 cm.
 Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
 Zwei drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, taillenzlänge, 43 cm.
 B von E, modenzlänge, 48 cm.
 F von E, $1\frac{1}{4}$ cm.
 Ziehe linie D zu F.
 G von A, $\frac{1}{6}$ skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
 H von A, halbes skala (24).
 I von H $\frac{1}{3}$ ist die hälfte der difference zwischen der Schulterweite und Schultertiefe.
 K von I, $\frac{1}{3}$ skala (16).
 L von K $\frac{1}{3}$ skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
 M ist im Winkel gezogen von L.
 Ziehe linie G zu L.
 LL von L, $1\frac{1}{4}$ cm.
 R von O, $\frac{2}{3}$ skala (32).
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $\frac{1}{12}$ skala (4).
 V von R, $\frac{1}{6}$ skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 W von M, $\frac{1}{12}$ skala weniger 1 cm. (3).
 MM ist inder mite zwischen M und R.
 X von C $1\frac{1}{4}$ cm. weniger als G—LL.
 Y von U, $1\frac{1}{4}$ cm. weniger als ($2\frac{3}{4}$) T—U (2).
 Kürve armloch und schulter naht.
 Z von O die brustmaas (48). J von Z, 5 cm.
 Kürve hals, C durch NN.
 SS von S, halbe tailles maas plus 2 cm. ($23\frac{1}{2}$).
 CC von C, $1\frac{1}{4}$ cm.
 TT von F, $\frac{1}{2}$ taillenzmaas ($10\frac{3}{4}$).
 N ist $7\frac{1}{2}$ cm. under der linie.
 Messe F zu TT.
 Das gauze macht, $10\frac{3}{4}$ cm. Setze dasselbe an zu SS, und messe zu EE taillenzmaas, plus $4\frac{1}{2}$ cm. (26).
 SSS ist die fodere lunge mehr $2\frac{1}{2}$ cm.
 Oberes knoploch ist $2\frac{1}{2}$ cm. liefer als hals öfning maas.

THORNTON'S INTERNATIONAL SYSTEM.

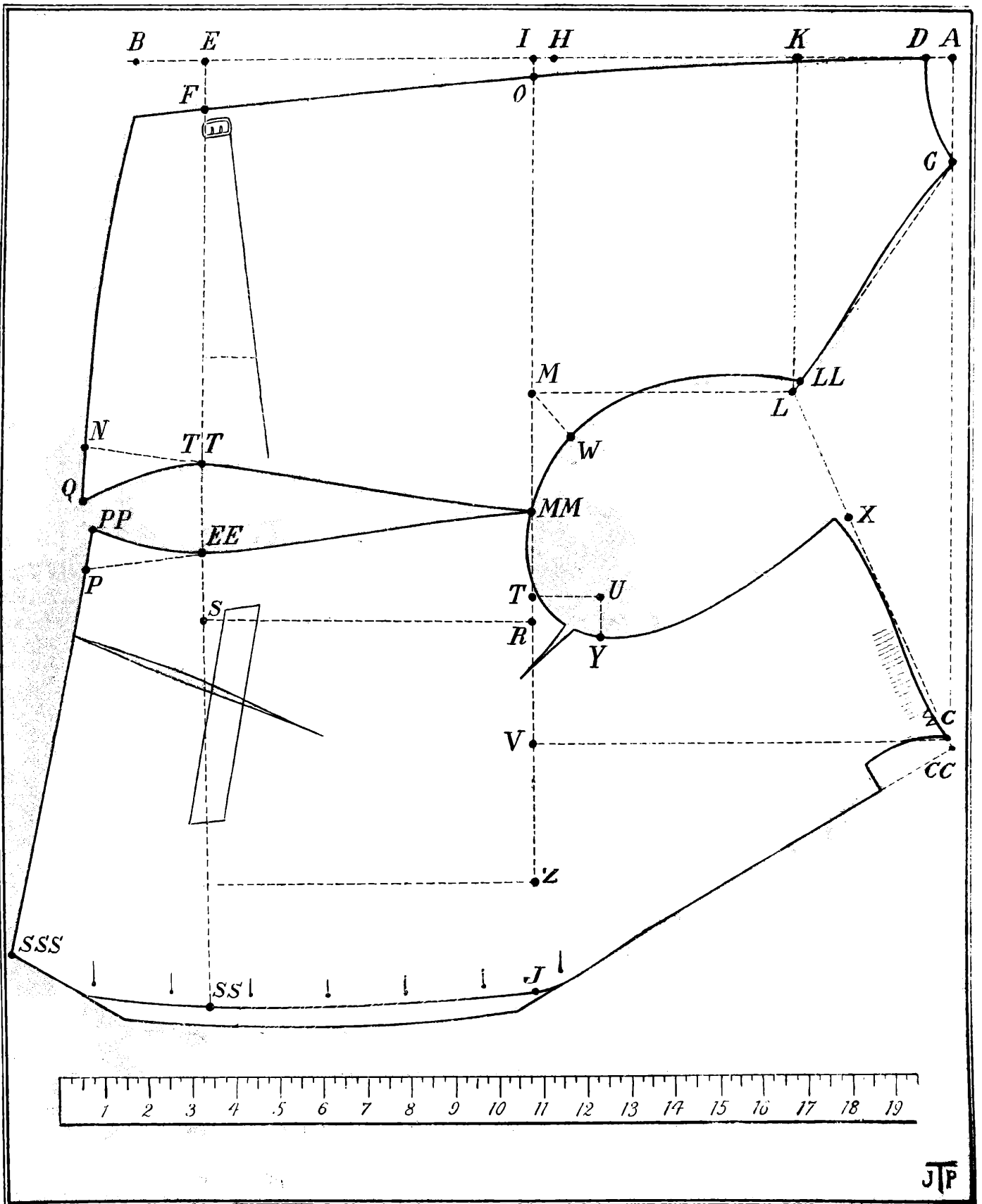


PLATE 127.—THE NO-COLLAR VEST.

GILET SANS COL.

WESTE OHNE KRAGEN.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE DRESS VEST

Measures: 16½ Waist Length; 24¾ Front Length; 19 Opening.
 Breast, 18 } Width shoulder measure, 27, $\frac{2}{3}$ = 18 inch scale.
 Waist, 16 } Depth shoulder measure, 28 = 1 inch excess.

This and all subsequent drafts are produced by divisions of the "scale."

All patterns should be drafted in the position shown on the diagram page.

WAISTCOAT SYSTEM.

MEASUREMENTS.

Waist length, 16½ inches. Back length, 18½ inches.
 Front length, 24½ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening, 19 inches.

In this, the first draft, all the divisions are obtained from the half breast measure—18 inches.

Instructions. Draw lines A B and A C.

D from A, 1½ inch, E from D waist length, 16½ inches.

B from E, fashion length, 20 inches. F from E, 1¼ inch.

Draw line D to F.

G from A, 1/6 scale less 1/2 inch (2½).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1½ inch).

Square line I towards J.

K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1½ inch (7½).

M is squared down from L.

Draw shoulder seam G to L.

LL from L, 1/2 inch.

R from O, 2/3 scale (12 inches).

S is squared down from R.

T from R is 1/2 inch.

U from T, 1/12 breast (1½).

V from R, 1/6 scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

W from M, 1/12 scale less 1/4 (1¼).

MM is midway between M and R.

X from C, 1/2 inch less than back shoulder seam.

Y from U, 1/2 inch less than T—U (1 inch).

Curve scye and shoulder seams.

Z from O the breast measure (18).

Curve neck C through NN.

SS from S half waist plus 3/4 inch (8¾).

CC from C, 3/4 inch.

CCC from CC, 1/2 inch.

Curve CCC to Z and downwards to opening.

TT from F 1/2 waist (8).

N is 3 inches below line.

At Q and PP allow 1 inch spring.

Measure F to TT. This totals 8 inches, place this amount at SS and measure out to EE, the waist measure plus 1¾ (17¾).

SSS is the front length plus 1 inch.

Top buttonhole is 1 inch lower than measure of opening from top of back closing seam

SYSTÈME INTERNATIONAL POUR GILET.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, 63 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm). Plus des pointes se trouvent par les divisions de l'échelle (48).

On dessine les lignes A, B, C.

D jusqu'à A, 1¼ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à E taille à la mode, 48 cm.

F jusqu'à E 1¼ cm.

On dessine la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle moins, 1¼ cm. (6¾ cm.)

H jusqu'à A, 1/2, échelle, 24 cm.

I jusqu'à H, est une demi-différence entre la largeur et la profondeur (1¼ cm.).

On écarte la ligne I jusqu'à J.

K jusqu'à I, 1/3, échelle, 16 cm.

L jusqu'à K, 1/3, échelle, 16 cm. plus 3¾ (19¾ cm.).

On écarte la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

LL jusqu'à L, 1¼ cm.

On courbe la couture de côté.

R jusqu'à O, 2/3 de la mesure de l'échelle, (32 cm.).

On écarte la ligne R jusqu'à S.

T jusqu'à R, 1¼ cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à R, 1/6 de l'échelle (8 cm.).

On dessine la ligne C jusqu'à V.

Ensuite on dessine la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 de l'échelle moins 1 cm. (3).

MM est le centre de M et R.

X jusqu'à C 1¼ cm. moins que G—LL.

Y jusqu'à U 1¼ cm. moins que T—U.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm. on courbe aussi le cou C par NN.

SS jusqu'à S, 1/2 de ceinture plus 2 cm., (23½ cm.) en tout.

CC jusqu'à C, 2 cm.

CCC jusqu'à CC, 1¼ cm.

Courbe CCC jusqu'à Z.

TT jusqu'à F 1/2 de ceinture (10¾)

N et 7½ au-dessous de la ligne

On mesure, F jusqu'à TT, 10¾ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure la grosseur de la ceinture plus 4½ cm. (26).

—la mesure de la ceinture plus 4½ (26)

SSS est la longueur du devant (63) plus 2½ cm. (65½).

La première boutonnière est 2½ cm. au-dessous, &c.

NORMAL WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Tailienlänge, 43 cm. Modenlänge, 48 cm.
 Halbe brustmaas, 48 cm. Halbe Tailienmaas, 43 cm. Hals öfning 30 cm. Fodere lunge 63 cm.

Schulterweite, 72 cm. Schultertiefe, 74½ cm. we. drittel Schulterweite (48) giebt die T "Skala."

Die meisten Punkte werden gefunden durch Verteilung der skala.

Ziehe linien, A, B und B, C.

D von A, 1¼ cm.

E von D, tailienlänge, 43 cm.

B von E, modenlänge, 48 cm.

F von E, 1¼ cm.

Ziehe linie D zu F.

G von A, 1/6 skala (8 cm.) minus 1¼ (6¾).

H von A, halbes skala (24).

I von H 1/3 ist die hälfte der difference zwischen der Schultweite und Schultertiefe.

K von I, 1/3 skala (16).

L von K 1/3 skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe linie G zu L.

LL von L, 1¼ cm.

R von O, 2/3 skala (32).

S ist im Winkel gezogen von R.

T von R, 1¼ cm.

U von T, 1/12 skala (4).

V von R, 1/6 skala (8).

C ist von V gezeichnet.

Ziehe linie C zu L.

W von M, 1/12 skala weniger 1 cm. (3).

MM ist inder mitte zwischen M und R.

X von C 1¼ cm. weniger als G—LL.

Y von U, 1¼ cm. weniger als (2¾) T—U (2)

Kürve armloch und schulter naht.

Z von O die brustmaas (48).

Kürve hals, C durch NN.

SS von S, halbe tailien maas plus 2 cm. (23½).

CC von C, 2 cm.

CCC von CC, 1¼ cm.

Kürve CCC von Z.

TT von F, 1/2 tailienmaas (10¾).

N ist 7½ cm. under der linie.

Messe F zu TT.

Das ganze macht, 10¾ cm. Setze dasselbe an zu SS, und messe zu EE tailienmaas, plus 4½ cm. (26).

SSS ist die fodere lunge mehr 2½ cm.

Oberes knoploch ist 2½ cm. liefer als hals öfning maas.

THORNTON'S INTERNATIONAL SYSTEM.

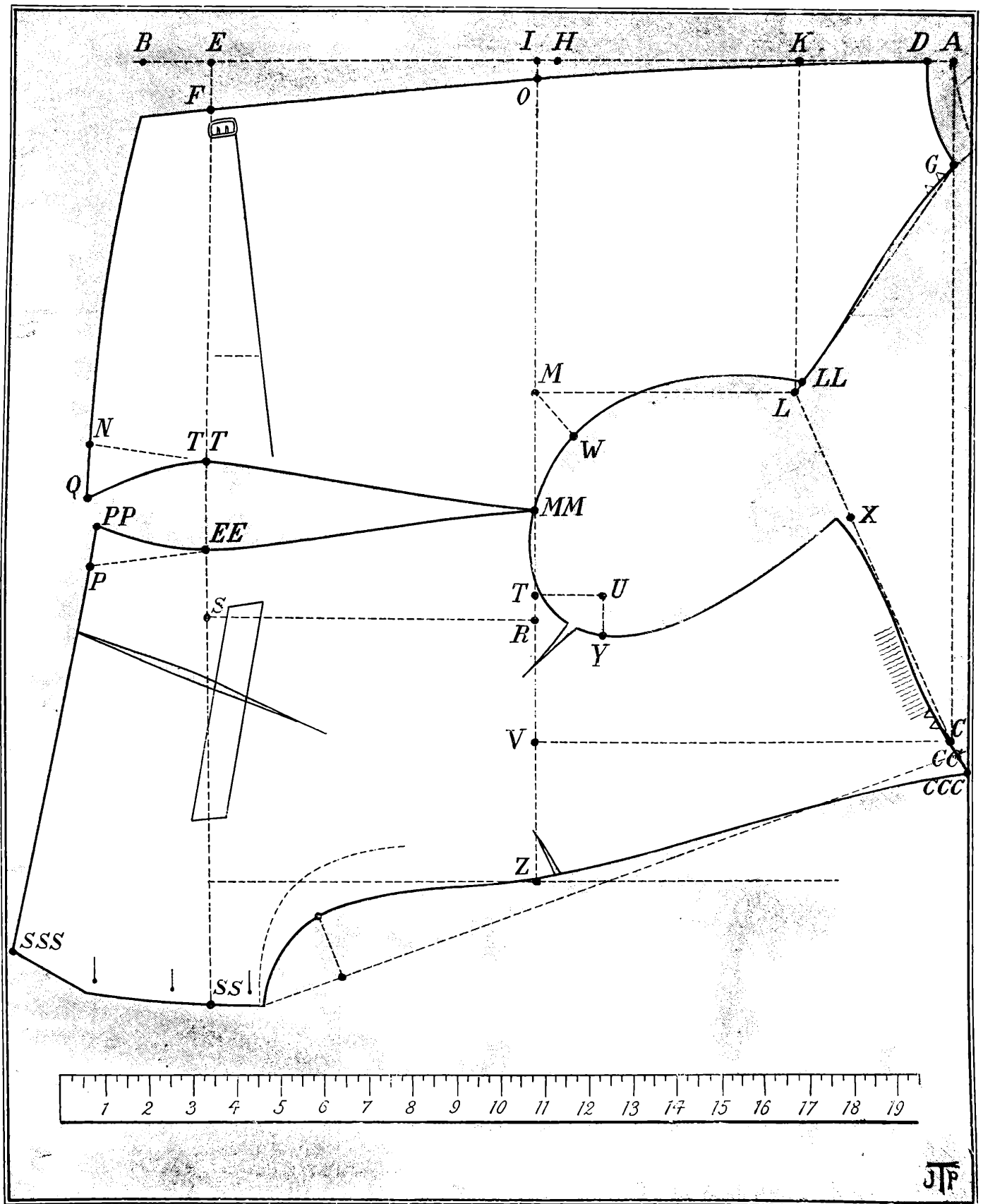


PLATE 128.—THE DRESS VEST.

GILET D'HABIT.

FRACKE-WESTE.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE DOUBLE-BREASTED DRESS VEST.

Measures: $16\frac{1}{2}$ Waist Length; $24\frac{3}{4}$ Front Length.
 Breast, 18 } Width shoulder measure, $27, \frac{2}{3} = 18$ inch scale.
 Waist, 16 } Depth shoulder measure, $28 = 1$ inch excess.

This and all subsequent drafts are produced by divisions of the "scale."

If shoulder measures are not available all vests may be safely cut by the breast measure

All patterns should be drafted in the position shown on the diagram page.

WAISTCOAT SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Back length, $18\frac{1}{2}$ inches.
 Front length, $24\frac{1}{2}$ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening to taste.
 In this draft, all the divisions are obtained from the "scale"—18 inches, as described above.
Instructions. Draw lines A B and A C.
 D from A, 1 2 inch, E from D waist length, $16\frac{1}{2}$ inches.
 B from E, fashion length, 20 inches. F from E, $1\frac{1}{4}$ inches.
 Draw line D to F.
 G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).
 H from A, $\frac{1}{2}$ scale measure (9).
 I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).
 If no shoulder measures, make I from H a standard $\frac{1}{2}$ inch.
 Square line I towards Z.
 K from I, $\frac{1}{3}$ scale (6).
 L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).
 M is squared down from L.
 Draw shoulder seam G to L.
 LL from L, $\frac{1}{2}$ inch.
 R from O, $\frac{2}{3}$ scale (12 inches).
 W from M, $\frac{1}{12}$ scale less $1\frac{1}{4}$ ($1\frac{1}{4}$).
 MM is midway between M and R.
 TT from F $\frac{1}{2}$ waist (8).
 N is 3 inches below line.
 At Q and PP allow 1 inch spring.
 S is squared down from R.
 T from R is $\frac{1}{2}$ inch.
 U from T, $\frac{1}{12}$ breast ($1\frac{1}{2}$).
 V from R, $\frac{1}{6}$ scale (3).
 C is squared up from V.
 CC from C, $\frac{3}{4}$ inch.
 CCC from CC, $\frac{1}{2}$ inch.
 Draw line from CC downwards to opening.
 Draw front shoulder seam, C—L.
 X from CC, $\frac{1}{2}$ inch less than back shoulder seam.
 Y from U, $\frac{1}{2}$ inch less than T—U (1 inch).
 Curve scye and shoulder seams.
 Z from O the breast measure (18).
 Curve neck CCC through Z.
 SS from S half waist plus $\frac{1}{2}$ inch ($8\frac{1}{4}$).
 Measure F to TT. This totals 8 inches, place this amount at SS and measure out to EE, the waist measure plus $1\frac{1}{2}$ ($17\frac{1}{2}$).
 SSS is the front length plus 1 inch.
 Form lapel as indicated on draft.

SYSTÈME INTERNATIONAL POUR GILET.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, $63\frac{1}{2}$ cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, $1\frac{1}{4}$ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à E taille à la mode, 48 cm.
 F jusqu'à E $1\frac{1}{4}$ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)
 H jusqu'à A, $\frac{1}{2}$, échelle, 24 cm.
 I jusqu'à H, est une demi différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
 On équivaut la ligne I jusqu'à Z.
 K jusqu'à I, $\frac{1}{3}$, échelle, 16 cm.
 L jusqu'à K, $\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
 On équivaut la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.
 LL jusqu'à L, $1\frac{1}{4}$ cm.
 On courbe la couture de côté.
 R jusqu'à O, $\frac{2}{3}$ de la mesure de échelle, (32 cm).
 W jusqu'à M $\frac{1}{12}$ de échelle moins 1 cm. (3).
 MM est le centre de M et R.
 TT jusqu'à F $\frac{1}{2}$ de ceinture ($10\frac{3}{4}$).
 N et $7\frac{1}{2}$ au-dessous de la ligne
 On équivaut la ligne R jusqu'à S.
 T jusqu'à R, $1\frac{1}{4}$ cm.
 U jusqu'à T, $\frac{1}{12}$ de échelle (4 cm.).
 V jusqu'à R, $\frac{1}{6}$ de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 X jusqu'à C $1\frac{1}{4}$ cm. moins que G—LL.
 Y jusqu'à U $1\frac{1}{4}$ cm. moins que T—U.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm.
 J jusqu'à Z, 4 cm.
 SS jusqu'à S, $\frac{1}{2}$ de ceinture plus $1\frac{1}{4}$ cm., ($22\frac{3}{4}$) en tout.
 CC jusqu'à C, 2 cm.
 CCC jusqu'à CC, $1\frac{1}{4}$ cm.
 On mesure, F jusqu'à TT, $10\frac{3}{4}$ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure la grosseur de la ceinture plus 4 cm. (47).
 SSS est la longueur du devant ($63\frac{1}{2}$) plus $2\frac{1}{2}$ cm. (66).

NORMAL WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillienlänge, 43 cm. Modenlänge, 48 cm.
 Halbe Brustmaas, 48 cm. Halbe Taillenmaas, 43 cm. Hals öfning 27 cm. Fodere lunge $63\frac{1}{2}$ cm.
 Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
 Zwei drittel Schul erweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B und B, C.
 D von A, $1\frac{1}{4}$ cm.
 E von D, taillienlänge, 43 cm.
 B von E, modenlänge, 48 cm.
 F von E, $1\frac{1}{4}$ cm.
 Ziehe linie D zu F.
 G von A, $\frac{1}{6}$ skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).
 H von A, halbes skala (24).
 I von H $\frac{1}{3}$ ist die hälfte der difference zwischen der Schultweite und Schultertiefe.
 K von I, $\frac{1}{3}$ skala (16).
 L von K $\frac{1}{3}$ skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
 M ist im Winkel gezogen von L.
 Ziehe linie G zu L.
 LL von L, $1\frac{1}{4}$ cm.
 R von O, $\frac{2}{3}$ skala (32).
 W von M, $\frac{1}{12}$ skala weniger 1 cm. (3).
 MM ist inder mite zwischen M und R.
 TT von F, $\frac{1}{2}$ taillienmaas ($10\frac{3}{4}$).
 N ist $7\frac{1}{2}$ cm. under der linie.
 S ist im Winkel gezogen von R.
 T von R, $1\frac{1}{4}$ cm.
 U von T, $\frac{1}{12}$ skala (4).
 V von R, $\frac{1}{6}$ skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 X von C $1\frac{1}{4}$ cm. weniger als G—LL.
 Y von U, $1\frac{1}{4}$ cm. weniger als ($2\frac{3}{4}$) T—U (2).
 Kürve armloch und schulter naht.
 Z von O die brustmaas (48). J von Z, 4 cm.
 Kürve hals, C durch NN.
 SS von S, halbe taillen maas plus $1\frac{1}{4}$ cm. ($22\frac{3}{4}$).
 CC von C, 2 cm.
 Messe F zu TT.
 Das gauze macht, $10\frac{3}{4}$ cm. Setze dasselbe an zu SS, und messe zu EE taillienmaas, plus $4\frac{1}{2}$ cm. (20).
 SSS ist die fodere lunge mehr $2\frac{1}{2}$ cm. (66).
 Kürve "rever."

THORNTON'S INTERNATIONAL SYSTEM.

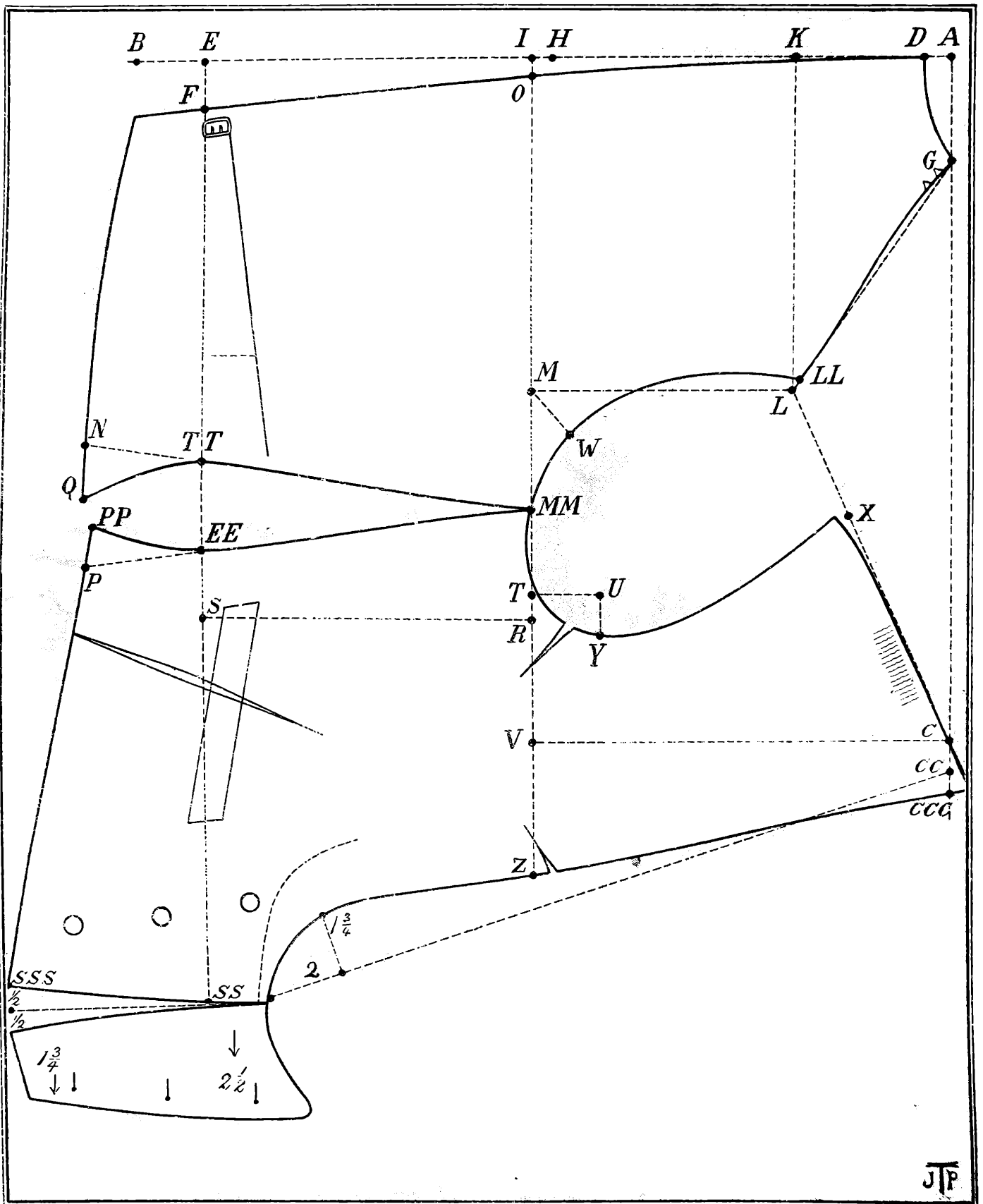


PLATE 129.—DOUBLE-BREASTED DRESS VEST.

GILET D'HABIT CROISE.

ZWEIREIHIGE FRACKE-WESTE.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE "V" FRONT DRESS VEST.

Measures: 16½ Waist Length; 24½ Front Length; 19 Opening.

Breast, 18½ Width shoulder measure, 27, $\frac{2}{3}$ = 18 in. scale.

Waist, 16½ Depth shoulder measure, 28 = 1 in. excess.

This, and all subsequent drafts, are produced by divisions of the "scale."

All patterns should be drafted in the position shown on the diagram page.

DRESS VEST ("V" FRONT) SYSTEM.

MEASUREMENTS.

Waist length, 16½ in. Back length, 18 in.
Front length, 24½ in. Half breast, 18 in.
Half waist, 16 in. Neck opening, 19 in.

In this draft all the points are obtained from divisions of the scale (18 in.).

Instructions. Draw lines A B and A C.

D from A, 1½ inch, E from D, waist length, 16½ in.

B from E, fashion length, 20 in. F from E, 1¼ in.

Draw line D to F.

G from A, 1/6 scale less 1/2 in. (2½).

H from A, 1/2 scale measure (9).

I from H, half difference between "width" and "depth" measures (1½ in.).

Square line I towards Z.

K from I, 1/3 scale (6).

L from K, 1/3 scale plus 1½ in. (7½).

M is squared down from L.

Draw shoulder seam G to L.

LL from L, 1/2 in.

W from M, 1/12 scale less 1/4 in. (1¼).

TT from F, 1/2 waist measure (8).

N is 3 in. below TT, as waist line.

Q from N, 1 in., for hip spring.

R from O, 2/3 scale (12).

MM is midway between M and R.

Curve back scye and side seam.

S is squared down from R.

T from R is 1/2 in.

U from T is 1/12 scale (1½).

Y from U, 1/2 in. less than T to U (1 in.).

V from R, 1/6 scale (3).

C is squared up from V.

Draw front shoulder seam, C—L.

CC from C, 3/4 in.

CCC from CC, 1/2 in.

X from C, 1/2 in. less than back seam.

Curve scye and shoulder seam.

Z from O is the breast measure (18).

SS from S, half waist plus 3/4 in. (8¾).

Opening is to measure, or 1 in. above SS.

Curve crease row—CCC, Z, and SS.

Curve front edge SS to SSS.

Measure F to TT. This totals 8 in.; place this amount at SS and measure out to EE, the waist measure plus 1¾ (17¾).

PP from P 1 in. for hip spring.

SSS is the front length plus 1 in.

Top buttonhole is 1 in. lower than measure of opening from top of back closing seam.

GILET DE SOIRÉE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 48 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, 63 cm. Ouverture au col, 30 cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).

Plus des pointes se trouvent par les divisions de l'échelle (48).

On trace les lignes A, B, C.

D jusqu'à A, 1¼ cm.

E jusqu'à D, taille, 43 cm.

B jusqu'à E, taille à la mode, 48 cm.

F jusqu'à E, 1¼ cm.

On trace la ligne D jusqu'à F.

G jusqu'à A, 1/6 échelle, moins 1¼ cm. (6¾ cm.).

H jusqu'à A, 1/2 échelle, 24 cm.

I jusqu'à H est une demie différence entre la largeur et la profondeur (1¼ cm.).

On équivarr la ligne I jusqu'à Z.

K jusqu'à I, 1/3 échelle 16 cm.

L jusqu'à K, 1/3 échelle, 16 cm., plus 3¾ (19¾ cm.).

On équivarr la ligne L jusqu'à M, ensuite on trace la ligne d'épaule G jusqu'à L.

LL jusqu'à L, 1¼ cm.

On courbe la couture de côté.

R jusqu'à O, 2/3 de la mesure de l'échelle (32 cm.).

On équivarr la ligne R jusqu'à S.

T jusqu'à R, 1¼ cm.

U jusqu'à T, 1/12 de l'échelle (4 cm.).

V jusqu'à R, 1/6 de l'échelle (8 cm.).

On trace la ligne C jusqu'à V.

Ensuite on trace la ligne d'épaule C jusqu'à L.

W jusqu'à M 1/12 de l'échelle, moins 1 cm. (3).

MM est le centre de M et R.

X jusqu'à C 1¼ cm. moins que G—LL.

Y jusqu'à U 1¼ cm. moins que T—U.

On courbe l'emmanchure et les coutures des épaules.

Z jusqu'à O de la mesure de poitrine, 48 cm.

SS jusqu'à S, 1/2 de ceinture, plus 2 cm. (23½ cm. en tout).

CC jusqu'à C, 2 cm.

CCC jusqu'à CC, 1¼ cm.

Courbe CCC jusqu'à Z.

TT jusqu'à F 1/2 de ceinture (10¾).

N est 7½ au-dessous de la ligne.

On mesure F jusqu'à TT (10¾ cm.); on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure de la grosseur de la ceinture plus 4½ cm. (26).

SSS est la longueur du devant (63) plus 2½ cm. (65½).

La première boutonnière est 2½ cm. au-dessous, &c.

FRACK WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenzänge, 43 cm. Modenzänge, 48 cm.

Halbes Brustmass, 48 cm. Halbes Taillenzänge, 43 cm. Fordere Länge, 63 cm. Halsöffnung, 30 cm.

Schulterweite, 72 cm. Schultertiefe, 74½ cm. Zwei Drittel Schulterweite (72) giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien A, B, und B, C.

D von A, 1¼ cm.

E von D, Taillenzänge, 43 cm.

B von E, Modenzänge, 48 cm.

F von E, 1¼ cm.

Ziehe Linie D zu F.

G von A, 1/6 Skala (8 cm.) minus 1¼ (6¾)

H von A, halbes Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe (1¼ cm.).

K von I 1/3 Skala (16).

L von K 1/3 Skala (16) plus 3¾ (19¾).

M ist im Winkel gezogen von L.

Ziehe Linie D zu F.

LL von L, 1¼ cm.

R von O, 2/3 Skala (32).

S ist im Winkel gezogen von R.

T von R, 1¼ cm.

U von T, 1/12 Skala (4).

V von R, 1/6 Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

W von M, 1/12 Skala weniger 1 cm. (3).

MM ist in der Mitte zwischen M und R.

X von C, 1¼ cm. weniger als G—LL.

Y von U, 1¼ cm. weniger als (2¾) T—U (2)

Kurve Armloch und Schulternah.

Z von O, das Brustmass (48).

SS von S, halbes Taillenzänge, plus 2 cm. (23½ cm.)

CC von C, 2 cm.

CCC von CC, 1¼ cm.

Kurve CCC von Z.

TT von F, 1/2 Taillenzänge (10¾).

N ist 7½ cm. unter der Linie.

Messe F zu TT.

Das Ganze macht 10¾ cm. Setze dasselbe an zu SS, und messe zu EE Taillenzänge, plus 4½ cm. (25).

SSS ist die fordere Länge 63, mehr 2½ cm. 65½.

Oberes Knopfloch ist 2½ cm. tiefer als Halsöffnungs mass.

THORNTON'S INTERNATIONAL SYSTEM.

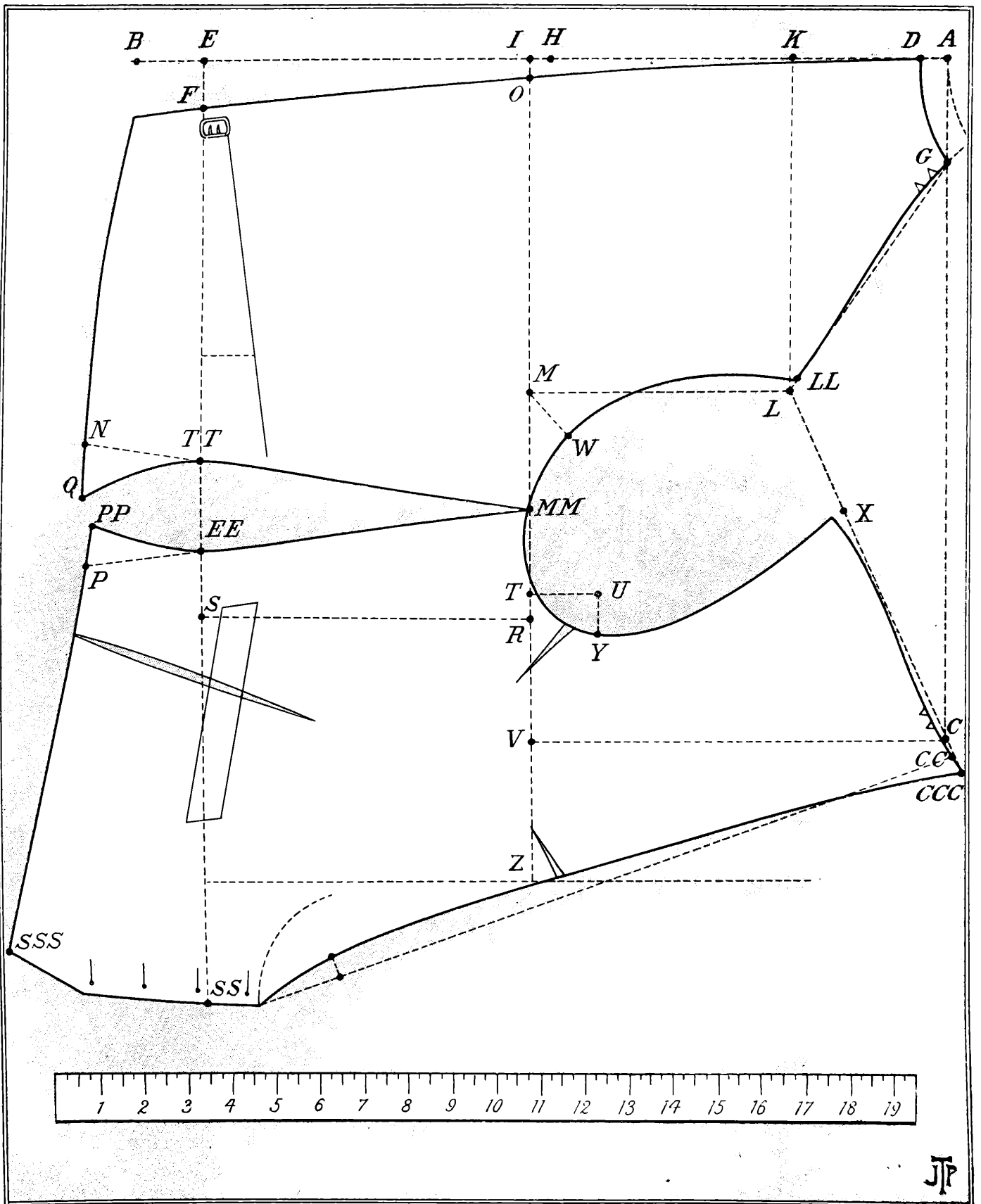


PLATE 130.—THE "V" FRONT DRESS VEST.

GILET D'HABIT AVEC "V" OUVERTURE

FRACKE-WESTE MIT "V" OFFNUNG.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE NEW STYLE DRESS VEST.

Measures: $16\frac{1}{2}$ Waist Length; $24\frac{3}{4}$ Front Length; 19 Opening.

Breast, 18 | Width shoulder measure, 27, $\frac{2}{3}$ = 18 in. scale.

Waist, 16 | Depth shoulder measure, 28 = 1 in. excess.

This, and all subsequent drafts, are produced by divisions of the "scale."

All patterns should be drafted in the position shown on the diagram page.

NEW STYLE DRESS VEST SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ in. Back length, 18 in.
Front length, $24\frac{1}{2}$ in. Half breast, 18 in.
Half waist, 16 in. Neck opening, 19 in.
In this draft all the points are obtained from divisions of the scale (18 in.).
Instructions. Draw lines A B and A C.
D from A, $\frac{1}{2}$ inch, E from D, waist length, $16\frac{1}{2}$ in.
B from E, fashion length, 20 in. F from E, $1\frac{1}{4}$ in.
Draw line D to F.
G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ in. ($2\frac{1}{2}$).
H from A, $\frac{1}{2}$ scale measure (9).
I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ in.).
Square line I towards Z.
K from I, $\frac{1}{3}$ scale (6).
L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ in. ($7\frac{1}{2}$).
M is squared down from L.
Draw shoulder seam G to L.
LL from L, $\frac{1}{2}$ in.
W from M, $\frac{1}{12}$ scale less $\frac{1}{4}$ in. ($1\frac{1}{4}$).
TT from F, $\frac{1}{2}$ waist measure (8).
N is $2\frac{1}{4}$ in. below TT, at waist line.
Q from N, $\frac{3}{4}$ in., for hip spring.
R from O, $\frac{2}{3}$ scale (12).
MM is midway between M and R.
Curve back scye and side seam.
S is squared down from R.
T from R is $\frac{1}{2}$ in.
U from T is $\frac{1}{12}$ scale ($1\frac{1}{2}$).
Y from U, $\frac{1}{2}$ in. less than T to U (1 in.).
V from R, $\frac{1}{6}$ scale (3).
C is squared up from V.
Draw front shoulder seam, C—L.
CC from C, $\frac{3}{4}$ in.
CCC from CC, $\frac{1}{2}$ in.
X from C, $\frac{1}{2}$ in. less than back seam.
Curve scye and shoulder seam.
Z from O is the breast measure (18).
SS from S, half waist plus $\frac{3}{4}$ in. ($8\frac{3}{4}$).
Opening is to measure, or 1 in. above SS.
Curve crease row—CCC, Z, and SS.
Curve front edge SS to SSS.
Measure F to TT. This totals 8 in.; place this amount at SS and measure out to EE, the waist measure plus $1\frac{3}{4}$ ($17\frac{3}{4}$). EE—P, 2 in.
PP from P $\frac{3}{4}$ in. for hip spring.
SSS is the front length plus 1 in.
Three or four holes close together are arranged in front.

GILET DE SOIRÉE. NOUVELLE MODE.

POUR LES ETUDIANTS FRANÇAIS.

Mesures: Taille, 43 cm. La mode, 48 cm.
Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, 63 cm. Ouverture au col, 30 cm.
Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.) donne l'échelle (48 cm.).
Plus des pointes se trouvent par les divisions de l'échelle (48).
On trace les lignes A, B, C.
D jusqu'à A, $1\frac{1}{4}$ cm.
E jusqu'à D, taille, 43 cm.
B jusqu'à E, taille à la mode, 48 cm.
F jusqu'à E, $1\frac{1}{4}$ cm.
On trace la ligne D jusqu'à F.
G jusqu'à A, $\frac{1}{6}$ échelle, moins $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.).
H jusqu'à A, $\frac{1}{2}$ échelle, 24 cm.
I jusqu'à II est une demie différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).
On équilibre la ligne I jusqu'à Z.
K jusqu'à I, $\frac{1}{3}$ échelle 16 cm.
L jusqu'à K, $\frac{1}{3}$ échelle, 16 cm., plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).
On équilibre la ligne L jusqu'à M, ensuite on trace la ligne d'épaule G jusqu'à L.
LL jusqu'à L, $1\frac{1}{4}$ cm.
On courbe la couture de côté.
R jusqu'à O, $\frac{2}{3}$ de la mesure de l'échelle (32 cm.).
On équilibre la ligne R jusqu'à S.
T jusqu'à R, $1\frac{1}{4}$ cm.
U jusqu'à T, $\frac{1}{12}$ de l'échelle (4 cm.).
V jusqu'à R, $\frac{1}{6}$ de l'échelle (8 cm.).
On trace la ligne C jusqu'à V.
Ensuite on trace la ligne d'épaule C jusqu'à L.
W jusqu'à M $\frac{1}{12}$ de l'échelle, moins 1 cm. (3).
MM est le centre de M et R.
X jusqu'à C $1\frac{1}{4}$ cm. moins que G—LL.
Y jusqu'à U $1\frac{1}{4}$ cm. moins que T—U.
On courbe l'emmanchure et les coutures des épaules.
Z jusqu'à O de la mesure de poitrine, 48 cm.
SS jusqu'à S, $\frac{1}{2}$ de ceinture, plus 2 cm. ($23\frac{1}{2}$ cm. en tout).
CC jusqu'à C, 2 cm.
CCC jusqu'à CC, $1\frac{1}{4}$ cm.
Courbe CCC jusqu'à Z.
TT jusqu'à F $\frac{1}{2}$ de ceinture ($10\frac{3}{4}$).
N est 6 au-dessous de la ligne.
On mesure F jusqu'à TT ($10\frac{3}{4}$ cm.); on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure de la grosseur de la ceinture plus $4\frac{1}{2}$ cm. (26). EE—P, 5 cm.
SSS est la longueur du devant (63) plus $2\frac{1}{2}$ cm. ($65\frac{1}{2}$).
La première boutonnière est $2\frac{1}{2}$ cm. au-dessous, &c.

NEUESTE MODE. FRACK WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillenlänge, 43 cm. Modenlänge, 48 cm.
Halbes Brustmass, 48 cm. Halbes Taillenmass, 43 cm. Fordere Länge, 63 cm. Halsöffnung, 30 cm.
Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm.
Zwei Drittel Schulterweite (72) giebt die "Skala" (48).
Die meisten Punkte werden gefunden durch Verteilung der Skala.
Ziehe Linien A, B, und B, C.
D von A, $1\frac{1}{4}$ cm.
E von D, Taillenlänge, 43 cm.
B von E, Modenlänge, 48 cm.
F von E, $1\frac{1}{4}$ cm.
Ziehe Linie D zu F.
G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$)
H von A, halbes Skala (24).
I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$ cm.).
K von I $\frac{1}{3}$ Skala (16).
L von K $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).
M ist im Winkel gezogen von L.
Ziehe Linie D zu F.
LL von L, $1\frac{1}{4}$ cm.
R von O, $\frac{2}{3}$ Skala (32).
S ist im Winkel gezogen von R.
T von R, $1\frac{1}{4}$ cm.
U von T, $\frac{1}{12}$ Skala (4).
V von R, $\frac{1}{6}$ Skala (8).
C ist von V gezeichnet.
Ziehe Linie C zu L.
W von M, $\frac{1}{12}$ Skala weniger 1 cm. (3).
MM ist in der Mitte zwischen M und R.
X von C, $1\frac{1}{4}$ cm. weniger als G—LL.
Y von U, $1\frac{1}{4}$ cm. weniger als ($2\frac{3}{4}$) T—U (2).
Kurve Armloch und Schulternaht.
Z von O, das Brustmass (48).
SS von S, halbes Taillenmass, plus 2 cm. ($23\frac{1}{2}$ cm.)
CC von C, 2 cm.
CCC von CC, $1\frac{1}{4}$ cm.
Kurve CCC von Z.
TT von F, $\frac{1}{2}$ Taillenmass ($10\frac{3}{4}$).
N ist 6 cm. unter der Linie.
Messe F zu TT.
Das Ganze macht $10\frac{3}{4}$ cm. Setze dasselbe an zu SS, und messe zu EE Taillenmass, plus $4\frac{1}{2}$ cm. (26). EE—P, 5 cm.
SSS ist die fordere Länge 63, mehr $2\frac{1}{2}$ cm. $65\frac{1}{2}$.
Oberes Knopfloch ist $2\frac{1}{2}$ cm. tiefer als Halsöffnungsmass.

THORNTON'S INTERNATIONAL SYSTEM.

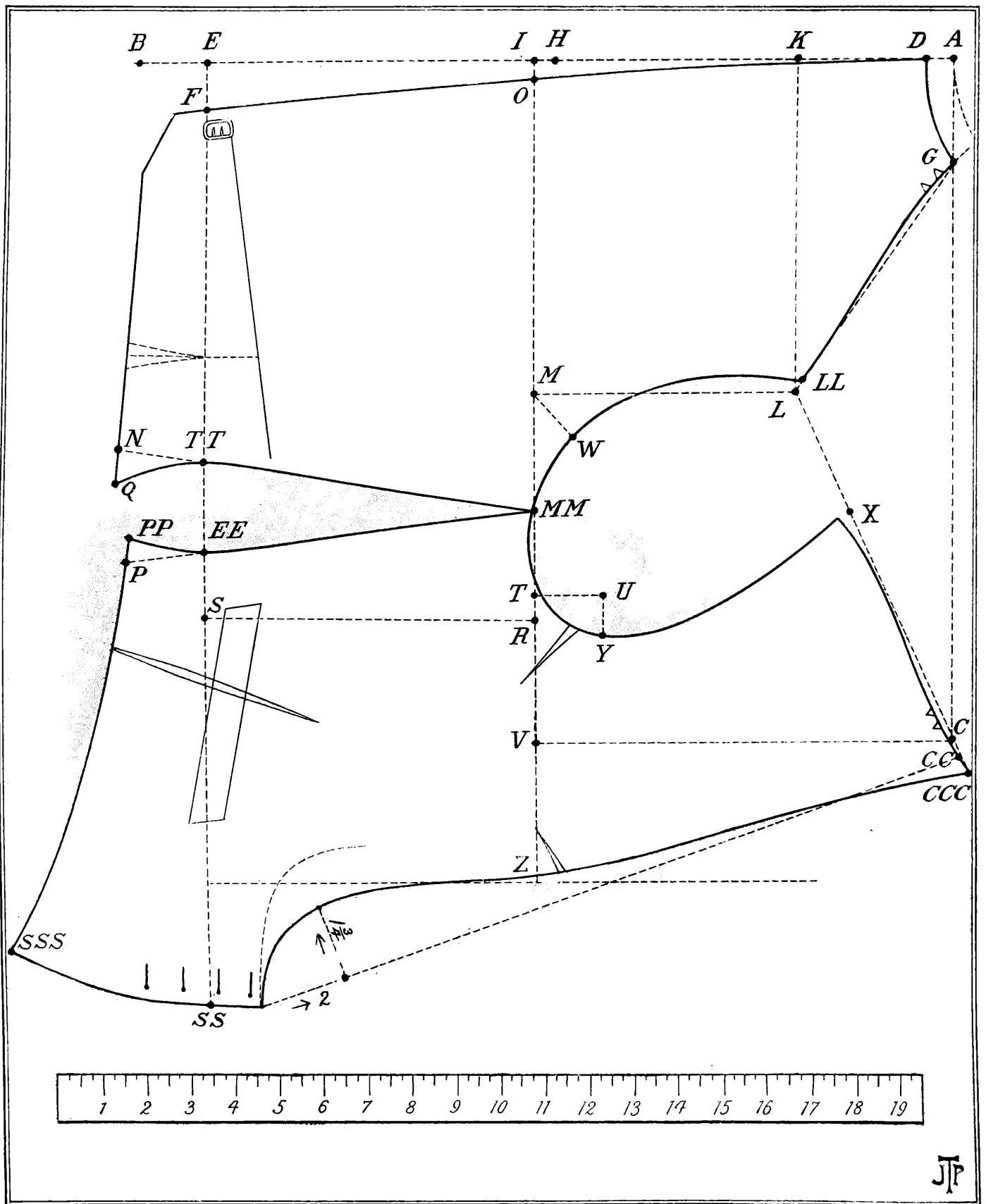


PLATE 131.—THE NEW STYLE DRESS VEST.

GILET D'HABIT NOUVELLE MODE.

MODISCHE FRACKE-WESTE.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE DOUBLE-BREASTED VEST

Measures: 16½ Waist Length; 24¾ Front Length; 10½ Opening.
 Breast, 18½ Width shoulder measure, 27, ¾ = 18 inch scale.
 Waist, 16½ Depth shoulder measure, 28 = 1 inch excess.

This and all subsequent drafts are produced by divisions of the "scale."

All patterns should be drafted in the position shown on the diagram page.

WAISTCOAT SYSTEM.

MEASUREMENTS.

Waist length, 16½ inches. Back length, 18½ inches.
 Front length, 24½ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening, 10½ inches.
 In this draft, all the divisions are obtained from the "scale"—18 inches, as described above.
Instructions. Draw lines A B and A C.
 D from A, 1½ inch, E from D waist length, 16½ inches.
 B from E, fashion length, 20 inches. F from E, 1¼ inch.
 Draw line D to F.
 G from A, 1/6 scale less 1/2 inch (2½).
 H from A, 1/2 scale measure (9).
 I from H, half difference between "width" and "depth" measures (1½ inch).
 Square line I towards J.
 K from I, 1/3 scale (6).
 L from K, 1/3 scale plus 1½ inch (7½).
 M is squared down from L.
 Draw shoulder seam G to L.
 LL from L, 1/2 inch.
 R from O, 2/3 scale (12 inches).
 S is squared down from R.
 T from R is 1/2 inch.
 U from T, 1/12 breast (1½).
 V from R, 1/6 scale (3).
 C is squared up from V.
 Draw front shoulder seam, C—L.
 W from M, 1/12 scale less 1/4 (1¼).
 MM is midway between M and R.
 X from C, 1/2 inch less than back shoulder seam.
 Y from U, 1/2 inch less than T—U (1 inch).
 Curve scye and shoulder seams.
 Z from O the breast measure (18).
 J from Z, 1¾ inch.
 Curve neck CC through Vx.
 SS from S half waist plus 1/2 inch (8¼).
 CC from C, 3/4 inch.
 Draw line from CC downwards to opening.
 Vx is the measure of opening from top of back closing seam.
 TT from F 1/2 waist (8).
 N is 3 inches below line.
 At Q and PP allow 1 inch spring.
 Measure F to TT. This totals 8 inches, place this amount at SS and measure out to EE, the waist measure plus 1½ (17½).
 SSS is the front length plus 1 inch.
 Form lapel as indicated on draft.

SYSTÈME INTERNATIONAL POUR GILET.

POUR LES ETUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, 63½ cm.
 Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, 74½ cm. 2/3 de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).
 Plus des pointes se trouvent par les divisions de l'échelle (48).
 On dessine les lignes A, B, C.
 D jusqu'à A, 1¼ cm.
 E jusqu'à D taille, 43 cm.
 B jusqu'à E taille à la mode, 48 cm.
 F jusqu'à E 1¼ cm.
 On dessine la ligne D jusqu'à F.
 G jusqu'à A, 1/6 échelle moins, 1¼ cm. (6¾ cm.)
 H jusqu'à A, 1/2, échelle, 24 cm.
 I jusqu'à H, est une demi différence entre la largeur et la profondeur (1¼ cm.).
 On écarrit la ligne I jusqu'à J.
 K jusqu'à I, 1/3, échelle, 16 cm.
 L jusqu'à K, 1/3, échelle, 16 cm. plus 3¾ (19¾ cm.).
 On écarrit la ligne L jusqu'à M ensuite en dessine la ligne d'épaule G jusqu'à L.
 LL jusqu'à L, 1¼ cm.
 On courbe la couture de côté.
 R jusqu'à O, 2/3 de la mesure de échelle, (32 cm.).
 On écarrit la ligne R jusqu'à S.
 T jusqu'à R, 1¼ cm.
 U jusqu'à T, 1/12 de échelle (4 cm.).
 V jusqu'à R, 1/6 de échelle (8 cm.).
 On dessine la ligne C jusqu'à V.
 Ensuite on dessine la ligne d'épaule C jusqu'à L.
 W jusqu'à M 1/12 de échelle moins 1 cm. (3).
 MM est le centre de M et R.
 X jusqu'à C 1¼ cm. moins que G—L.
 Y jusqu'à U 1¼ cm. moins que T—U.
 On courbe l'emmanchure et les coutures des épaules.
 Z jusqu'à O de la mesure de poitrine, 48 cm.
 J jusqu'à Z, 4 cm.
 SS jusqu'à S, 1/2 de ceinture plus 1¼ cm., (22¾) en tout.
 CC jusqu'à C, ¾ cm.
 TT jusqu'à F 1/2 de ceinture (10¾)
 N et 7½ au-dessous de la ligne
 On mesure, F jusqu'à TT, 10¾ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure la grosseur de la ceinture plus 4 cm. (47).
 SSS est la longueur du devant (63½) plus 2½ cm. (66).

NORMAL WESTE.

FÜR DEN DEUTSCHEN STUDENTEN.

Taillennlänge, 43 cm. Modenlänge, 48 cm.
 Halbe brustmaas, 48 cm. Halbe Taillennmaas, 43 cm. Hals öfning 27 cm. Fodere lunge 63½ cm.
 Schulterweite, 72 cm. Schultertiefe, 74½ cm.
 Zwei drittel Schulterweite (48) giebt die "Skala."
 Die meisten Punkte werden gefunden durch Verteilung der skala.
 Ziehe linien, A, B und B, C.
 D von A, 1¼ cm.
 E von D, taillennlänge, 43 cm.
 B von E, modenlänge, 48 cm.
 F von E, 1¼ cm.
 Ziehe linie D zu F.
 G von A, 1/6 skala (8 cm.) minus 1¼ (6¾).
 H von A, halbes skala (24).
 I von H 1/3 ist die hälfte der difference zwischen der Schultweite und Schultertiefe.
 K von I, 1/3 skala (16).
 L von K 1/3 skala (16) plus 3¾ (19¾).
 M ist im Winkel gezogen von L.
 Ziehe linie G zu L.
 LL von L, 1¼ cm.
 R von O, 2/3 skala (32).
 S ist im Winkel gezogen von R.
 T von R, 1¼ cm.
 U von T, 1/12 skala (4).
 V von R, 1/6 skala (8).
 C ist von V gezeichnet.
 Ziehe linie C zu L.
 W von M, 1/12 skala weniger 1 cm. (3).
 MM ist inder mite zwischen M und R.
 X von C 1¼ cm. weniger als G—LL.
 Y von U, 1¼ cm. weniger als (2¾) T—U (2).
 Kürve armloch und schulter naht.
 Z von O die brustmaas (48). J von Z, 4 cm.
 Kürve hals, C durch NN.
 SS von S, halbe tailles maas plus 1¼ cm. (22¾).
 CC von C, ¾ cm.
 TT von F, 1/2 taillennmaas (10¾).
 N ist 7½ cm. under der linie.
 Messe F zu TT.
 Das gauze macht, 10¾ cm. Setze dasselbe an zu SS, und messe zu EE taillennmaas, plus 4½ cm. (26).
 SSS ist die fodere lunge mehr 2½ cm. (66).
 Kürve "revers."

THORNTON'S INTERNATIONAL SYSTEM.

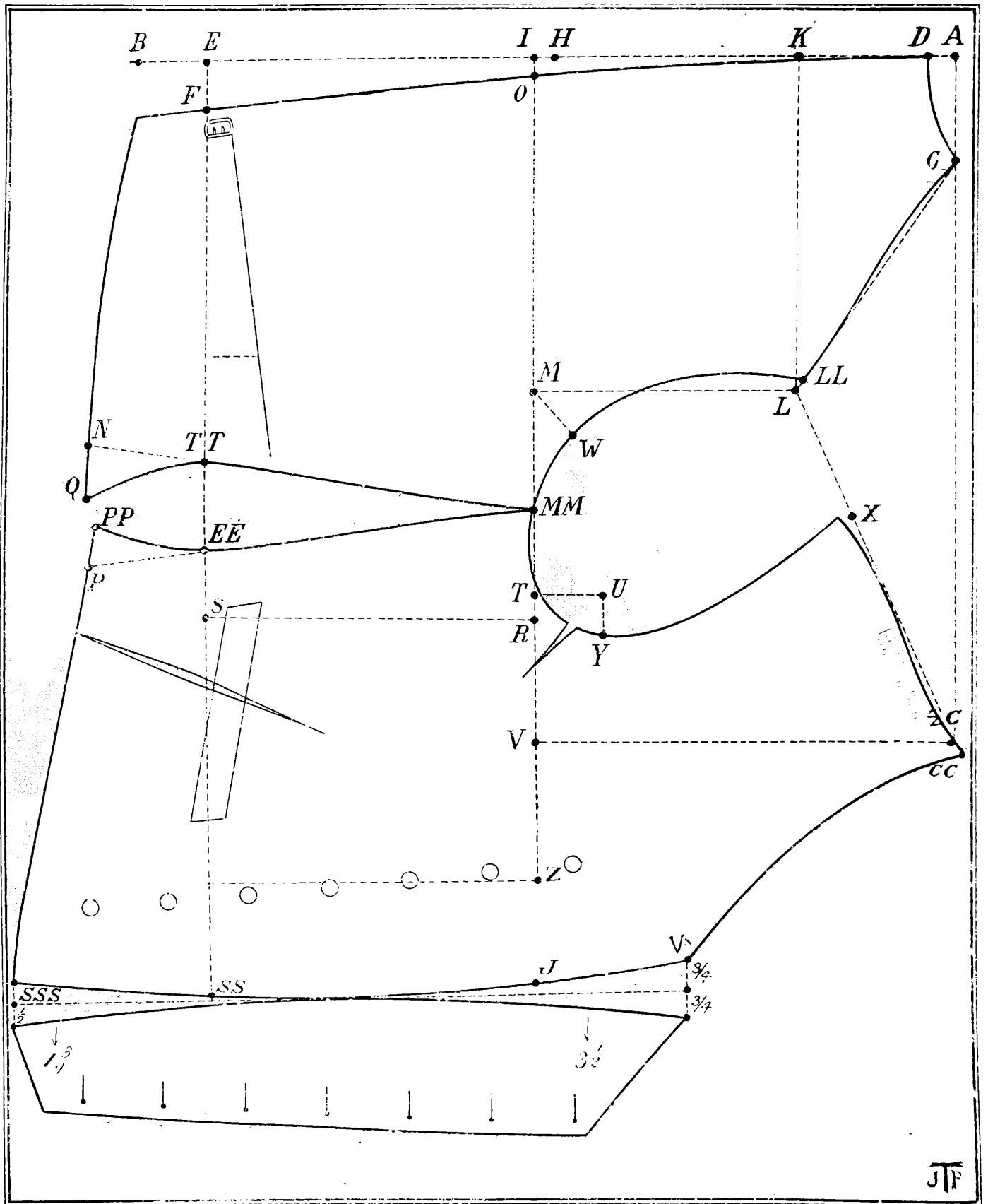


PLATE 132.—THE DOUBLE-BREADED VEST.

GILET CROISÉ.

ZWEIREIHIGE WESTE.

THORNTON'S INTERNATIONAL VEST SYSTEM.

THE HUNTING VEST.

Measures: $16\frac{1}{2}$ Waist Length; 26 Front Length.
 Breast, 18 | Width shoulder measure, $27, \frac{2}{3} = 18$ inch scale.
 Waist, 16 | Depth shoulder measure, $28 = 1$ inch excess.

If shoulder measures are not available, all vests may be safely cut by the breast measure.

All patterns should be drafted in the position shown on the diagram page.

HUNTING VEST SYSTEM.

MEASUREMENTS.

Waist length, $16\frac{1}{2}$ inches. Back length, $18\frac{1}{2}$ inches.

Front length, $26\frac{1}{2}$ inches. Half breast, 18 inches. Half waist, 16 inches. Neck opening, $16\frac{1}{2}$ inches.

In this draft, all the divisions are obtained from the "scale"—18 inches, as described above.

Instructions. Draw lines A B and A C.

D from A, $\frac{1}{2}$ inch, E from D waist length, $16\frac{1}{2}$ inches.

B from E, fashion length, 20 inches. F from E, $1\frac{1}{4}$ inches.

Draw line D to F.

G from A, $\frac{1}{6}$ scale less $\frac{1}{2}$ inch ($2\frac{1}{2}$).

H from A, $\frac{1}{2}$ scale measure (9).

I from H, half difference between "width" and "depth" measures ($\frac{1}{2}$ inch).

If no shoulder measures, make I from H a standard $\frac{1}{2}$ inch.

Square line I towards Z. K from I, $\frac{1}{3}$ scale (6).

L from K, $\frac{1}{3}$ scale plus $1\frac{1}{2}$ inches ($7\frac{1}{2}$).

M is squared down from L.

Draw shoulder seam G to L.

LL from L, $\frac{1}{2}$ inch.

R from O, $\frac{2}{3}$ scale (12 inches).

W from M, $\frac{1}{12}$ scale less $\frac{1}{4}$ ($1\frac{1}{4}$).

MM is midway between M and R.

TT from F, $\frac{1}{2}$ waist (8).

N is $3\frac{1}{2}$ inches below line.

At Q and PP allow $1\frac{1}{2}$ inch spring.

S is squared down from R. T from R is $\frac{1}{2}$ inch.

U from T, $\frac{1}{12}$ breast ($1\frac{1}{2}$).

V from R, $\frac{1}{6}$ scale (3).

C is squared up from V.

Draw from shoulder seam, C—L.

X from C, $\frac{1}{2}$ inch less than back shoulder seam.

Y from U, $\frac{1}{2}$ inch less than T—U (1 inch).

Curve scye and shoulder seams.

Z from O the breast measure (18).

SS from S half waist plus $\frac{3}{4}$ inch ($8\frac{3}{4}$).

Measure F to TT. This totals 8 inches; place this amount at SS and measure out to EE, the waist measure plus $1\frac{1}{2}$ ($17\frac{1}{2}$).

SSS is the front length plus 1 inch.

Shape skirt and flap as diagram.

GILET DE CHASSE.

SYSTÈME INTERNATIONAL.

POUR LES ÉTUDIANTS FRANÇAIS.

Mesures, Taille 43 cm. La mode, 48 cm.
 Poitrine, 48 cm. Ceinture, 43 cm. Longueur de devant, $63\frac{1}{2}$ cm.

Largeur de l'épaule, 72 cm. Profondeur de l'emmanchure, $74\frac{1}{2}$ cm. $\frac{2}{3}$ de la largeur d'épaule (72 cm.), donne l'échelle (48 cm).

Tous les points sont trouvés par les divisions de l'échelle ci-dessus (48).

Tracez les lignes A, B, C.

D jusqu'à A, $1\frac{1}{4}$ cm.

E jusqu'à D taille, 43 cm.

B jusqu'à E taille à la mode, 48 cm.

F jusqu'à E $1\frac{1}{4}$ cm.

Tracez la ligne D jusqu'à F.

G jusqu'à A, $\frac{1}{6}$ échelle moins, $1\frac{1}{4}$ cm. ($6\frac{3}{4}$ cm.)

H jusqu'à A, $\frac{1}{2}$, échelle, 24 cm.

I jusqu'à H, est une demi différence entre la largeur et la profondeur ($1\frac{1}{4}$ cm.).

Équarrissez la ligne I jusqu'à Z.

K jusqu'à I, $\frac{1}{3}$, échelle, 16 cm.

L jusqu'à K, $\frac{1}{3}$, échelle, 16 cm. plus $3\frac{3}{4}$ ($19\frac{3}{4}$ cm.).

Équarrissez la ligne L jusqu'à M ensuite on dessine la ligne d'épaule G jusqu'à L.

LL jusqu'à L, $1\frac{1}{4}$ cm.

Tracez la couture de côté.

R jusqu'à O, $\frac{2}{3}$ de la mesure de l'échelle, (32 cm.).

W jusqu'à M $\frac{1}{12}$ de l'échelle moins 1 cm. (3).

MM est le centre de M et R.

TT jusqu'à F $\frac{1}{2}$ de ceinture ($10\frac{3}{4}$).

N et $8\frac{1}{2}$ au-dessous de la ligne

Équarrissez la ligne R jusqu'à S.

T jusqu'à R, $1\frac{1}{4}$ cm.

U jusqu'à T, $\frac{1}{12}$ de échelle (4 cm.).

V jusqu'à R, $\frac{1}{6}$ de échelle (8 cm.).

Marquez la ligne C jusqu'à V.

Ensuite on marque la ligne d'épaule C jusqu'à L.

X jusqu'à C $1\frac{1}{4}$ cm. moins que G—LL.

Y jusqu'à U $1\frac{1}{4}$ cm. moins que T—U.

Tracez l'emmanchure et les coutures des épaules.

Z jusqu'à O la mesure de poitrine, 48 cm.

SS jusqu'à S, $\frac{1}{2}$ de ceinture plus 4 cm., ($25\frac{1}{2}$) en tout.

Mesurez F jusqu'à TT, $10\frac{3}{4}$ cm., on place ensuite cette quantité à SS, et mesure jusqu'à EE, mesure la grosseur de la ceinture plus $3\frac{3}{4}$ cm. ($46\frac{3}{4}$).

SSS est la longueur du devant ($63\frac{1}{2}$) plus $2\frac{1}{2}$ cm. (66).

Tracez la jupe et les poches comme l'indique la figure.

JAGDWESTE.

FÜR DIE DEUTSCHEN STUDENTEN.

Taillelänge, 43 cm. Modenlänge, 48 cm.

Halbes Brustmaas, 48 cm. Halbe Taillemaas, 43 cm. Halsöffnung 27 cm. Vorderlänge $63\frac{1}{2}$ cm.

Schulterweite, 72 cm. Schultertiefe, $74\frac{1}{2}$ cm. Zwei Drittel Schulterweite (72) giebt die "Skala" (48).

Die meisten Punkte werden gefunden durch Verteilung der Skala.

Ziehe Linien, A, B und B, C.

D von A, $1\frac{1}{4}$ cm.

E von D, Taillänge, 43 cm.

B von E, Modenlänge, 48 cm.

F von E, $1\frac{1}{4}$ cm.

Ziehe Linie D zu F.

G von A, $\frac{1}{6}$ Skala (8 cm.) minus $1\frac{1}{4}$ ($6\frac{3}{4}$).

H von A, halbe Skala (24).

I von H ist die Hälfte der Differenz zwischen der Schulterweite und Schultertiefe ($1\frac{1}{4}$).

K von I, $\frac{1}{3}$ Skala (16).

L von K $\frac{1}{3}$ Skala (16) plus $3\frac{3}{4}$ ($19\frac{3}{4}$).

M ist im Winkel gezogen von L.

Ziehe Linie G zu L.

LL von L, $1\frac{1}{4}$ cm.

R von O, $\frac{2}{3}$ Skala (32).

W von M, $\frac{1}{12}$ Skala weniger 1 cm. (3).

MM ist die Mitte zwischen M und R.

TT von F, $\frac{1}{2}$ Taillemaas ($10\frac{3}{4}$).

N ist $7\frac{1}{2}$ cm. unter der Linie.

S ist im Winkel gezogen von R.

T von R, $1\frac{1}{4}$ cm.

U von T, $\frac{1}{12}$ Skala (4).

V von R, $\frac{1}{6}$ Skala (8).

C ist von V gezeichnet.

Ziehe Linie C zu L.

X von C $1\frac{1}{4}$ cm. weniger als G—I.L.

Y von U, $1\frac{1}{4}$ cm. weniger als ($2\frac{3}{4}$) T—U (2).

Kurve Armloch und Schulternaht.

Z von O die Brustmaas (48).

Kurve Hals, CC durch NN. 20 halbe Halsmaas.

SS von S, halbe Taillemaas plus 4 cm. ($25\frac{1}{2}$).

Messen F zu TT.

Das ganze macht $10\frac{3}{4}$ cm. Setze dasselbe an zu SS, und messe zu EE Taillemaas, plus $3\frac{3}{4}$ cm. ($46\frac{3}{4}$).

SSS ist die Vorderlänge mehr $2\frac{1}{2}$ cm. (66).

Rock und Tasche wie Zeichnung machen.

THORNTON'S INTERNATIONAL SYSTEM.

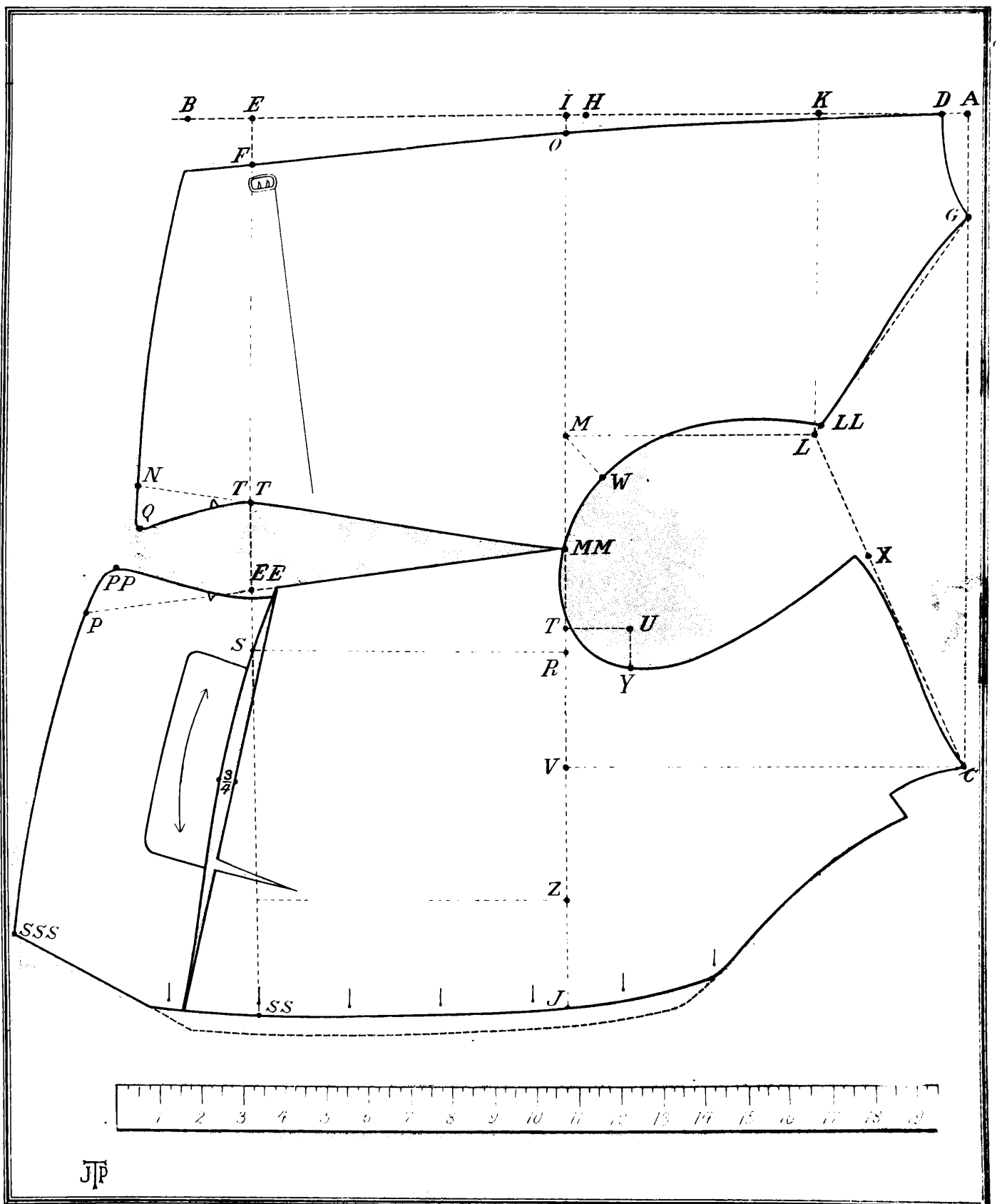


PLATE 133.—THE HUNTING VEST.

GILET DE CHASSE.

JAGD-WESTE.

TECHNICAL TERMS USED IN COAT CUTTING.

Their meaning, and the fallacies based upon them.

IN a former article the tailor's term *Balance* was considered as applied to trousers and breeches cutting. This paper will deal with this same term as applied to body garments, namely, coats and waistcoats. Those who follow us will find that there is more involved in Balance than possibly they were aware of. Of the importance of this specific subject in a practical sense there can be no two opinions, for Balance is the main factor of a successful or an unsuccessful garment so far as fit is concerned.

Remember what was said before: In treating of these technical points it is necessary to mutually understand the words used, otherwise there can be no clear thinking, consequently no agreement, nor successful instruction.

DEFINITION OF THE WORD.

"The proper hang of a coat." "The relative length of the back and front of a garment." "The length of front and back above the scye line."

These are the sort of explanations often given and received. So far as they go they are right enough, but the time has now come when more full and specific meanings must be accepted by the trade. Such definitions are at present realised to be quite inadequate from a technical stand point, and right thinking is, and always must be, the road to successful and rapid practice.

At the outset we must distinguish between—Proportionate balance, normal balance, particular balance.

Proportionate Balance.—This has relation to the *size* of any draft-pattern, or figure. It is correct, or incorrect, as the case may be, when judged by a given proportion of the breast circumference of such draft, etc. But it takes no cognisance of specific forms, which, although identical as to size, may vary less or more in their figuration. It is proportionate as determined by any given system.

Normal Balance.—This is really equipoise. When the front and back depth sections which control balance equal each other then we have normal balance; although these depth quantities may not be proportionate to the breast circumference. For example: Suppose a model of 21 breast have its scye depths reckoned from the base or breast line at 10 inches. Here this 10 is disproportionate, but normal.

Particular Balance.—Has relation to the specific form about to be fitted. It is evident that we could have a figure, pattern, or draft that could be unequal in its balance quantities. It would not be either strictly proportionate nor normal. Or, we could have another one that would be normal, but not proportionate to its general size. A particular balance is correct when it is rightly adjusted to the special figure dealt with.

Again, in defining balance there is still much vagueness as to the points or lines where the back and front quantities should be reckoned from. The two first quoted definitions are inadequate, because they only recognise the completed garment: they are general, not exact. The third one is nearer the mark, as it takes notice of component parts which are, of course, the factors in all form variations. For example: Take a proportionate coat model 36 breast (Dia. 1) with base, or scye-line, marked upon it. Experts agree pretty well that, dating from this base line upward, the vertical length of the front of coat or pattern (C to D) should be $\frac{1}{4}$ inch more than the corresponding back section (A to B). This is so in the sectional system (see page 8, Frock Coat), where the back boundary line of the scye H, C, is seen as $\frac{1}{4}$ inch shorter than the line which governs the front of scye, T V, and both of these lengths have a set proportion to the size or breast measure. This, therefore, illustrates a Normal Balance.

But suppose we have to do with a short figure; expressed by Wampen thus, $H < B$ (*i.e.*, height less than breadth). Here the two governing lines of the scye depth will be less than that set proportion; but they may still bear the same proportion to each other. This will be an illustration of a *Short Normal Balance*.

OR, we may have a long figure $H > B$ (*i.e.*, height more than breadth), where the vertical lines are longer in respect to the normal, also to the actual size, yet still to each other similarly proportioned. This will be a *Long Normal Balance*.

Then we may get to *Particular Balances*. The back short, and the front long, and the two lengths varying in different forms; or the reverse, front short, and back long. And in attaining the ultimate object, which is the equipoise of the finished garment, these little items and distinctions have to be kept in mind.

Now for a general definition of our term we can adopt that laid down in the Sectional System, page 43, "the adjustment—in harmony with the natural attitude of the figure—of the back and front lengths."

Proportionate balance, then, has relation to size. Particular balance has relation to specific forms, or the natural figures of our clients.

THE CHIEF DIFFICULTY IN BALANCING.

A smart student with due application may soon grasp the foregoing, but when he has done so he has only taken the first step.

His chief difficulty—only to be really known as the burden of practical work bears upon him—is with respect to the forms and figures of the men and women who may comprise his clients. The *corpus humanum* is diversiform. If we come to detail, infinitely so; but even in the sphere of tailoring it gives a good deal of trouble. Now the equipoise of a coat is determined by this variety of formation and what it involves, such as carriage, attitude, etc. But how to get the shape and form of the body—that has always been the crux of coat tailoring. Put it in another way: How to find out what kind of balance is required. We want to know if only a proportionate or normal balance will do, or if a particular balance is necessary, and if the latter, we want the details. To discover this and provide for it, at all times, is the *North Pole of Tailoring*.

Towards this North Pole there are three routes—guessing, proportion, measurement.

There are *savants* in the cutting art that claim to guess their customers' forms. They want no knowledge of proportion, no science, no supplementary measures, no system (except their own, which they tell us is self-evolved). If they *can* do as they claim to do, well, such an article as this will be useless to them, so they may be left to enjoy their elysium.

There are others who seek their required knowledge of form by means of *proportion*. They have studied the rules, so far as they are known, that govern growth, and therefore calculate what the measurements of their customers should be. A West-end man known to us—now deceased—used to adopt the following plan: He would measure his client, then consider the result, and if his quantities seemed incorrect he would reckon what they should be, and then take the *mean* quantity between the two, and this gentleman was a system-maker of some renown.

That there are relative proportions in the human figure, normal and abnormal, sectional and otherwise, one part gaining what its corresponding part loses, by an intelligible law of compensation, is a fact that no intelligent tailor of mature experience will ever deny, and it is just the precise adjustment of these proportions that constitute the excellence of what may be termed the divisional school of systems. But the adjustment must be intelligent, logical and *practical*. The latter definition is placed in italics because no plan of working, however seemingly scientific, however learnedly defined, however fortified by abstruse arguments, can ever command universal recognition if it lacks the all-essential qualification of direct practicability. That the divisional school of systems based upon proportions embody this desired practicability is clearly demonstrated by its almost universal adoption during the last hundred years, for whether the plan of working be based upon breast measurement or shoulder measurement, all the systems that have really stood the test of time have been those constructed upon a basis of relative proportions.

BALANCE BY DIRECT MEASUREMENT.

The intelligent student of garment cutting will doubtless be aware that certain trade writers advocate the use of what are termed direct measurements for deciding not only "Balance," but every other phase of coat cutting. By such confident gentlemen garment cutting is proclaimed to be a very certain and very simple operation. The "front balance" (quite ignoring the actual position of the neck point) is simply the measurement taken from the nape of the neck (A), to the forearm pitch of the sleeve (B), see diagram 2. The "back balance" is assumed to be the distance between the points A and B, on diagram 3, quite ignoring the varying formations of the profile curve of back when the measure is being transferred to the draft.

[No one has more cleverly and scientifically demonstrated the absurdity of these measurements than our friend, Mr. Kelly, in his articles upon "Geometrical Projection."]

Still another suggested plan for deciding "Balance" is shown on diagram 4. This arrangement of measures is a very old one. Two dimensions are taken, one from the nape A to the waist line at B, and one from the top of back seam (C), also downwards to point B. The latter point is obtained by some division of the waist size from point D towards the front. In some methods, these dimensions are calculated on the basis of proportion, and then compared with their actual dimensions. To this plan there are several objections. The measurements are difficult to take in an accurate way owing to the varied movements of the body, the calculation for the waist point (B) is often very confusing, and, most serious of all, the actual location of the scye depth—the most important factor in Balance—is quite disregarded.

Another Example is suggested by diagram 5. Here an oblique measurement is taken on the back of the coat from the "pitch," P, to the "nape" N; O to P is the ordinary back width. This method, which some use as a measurement for obtaining the slope of shoulder, is frequently used as a back balance measure. This measure is quite inadequate and very misleading.

Suppression measure for Balance.—There is still another measure taken and used by a few tailors for deciding, amongst other things, the balance of a coat. This measure is taken in conjunction with the use of a yard stick. The stick is placed in a vertical direction over the back closing seam of the coat. See diagram 6. The line A—B represents the yard stick, and the curve C—E—A the profile outline of the body. While the yard stick is thus held in position, measurements are taken from B to C, and from D to E. Mr. Hearn introduced these measurements about the year 1820. The taking and application of the measures are so uncertain in their results that they are only given here to warn the student against their plausibility.

CONCLUDING REMARKS.

As the object of this paper is to enlighten the student of cutting regarding what "Balance" really is, and afford him an idea of the various means adopted by tailors to provide for it, it is not necessary to here describe the plan embodied in the writer's "International System" that will be found elsewhere. What we really wish, is to so equip our students that, no matter what *theories* regarding the art of cutting they may feel disposed to study in their subsequent years of practice, they will have in these pages material for practically testing and judiciously estimating their relative merits.

THORNTON'S INTERNATIONAL SYSTEM.

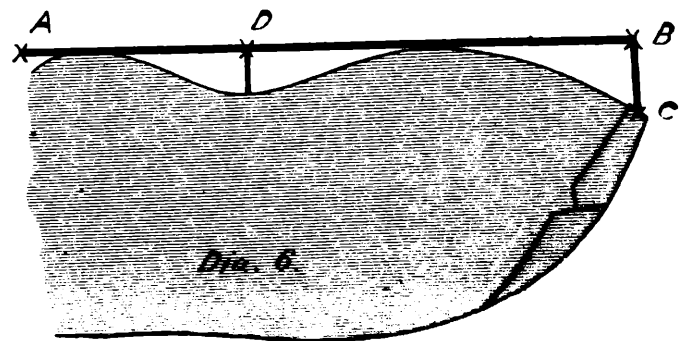
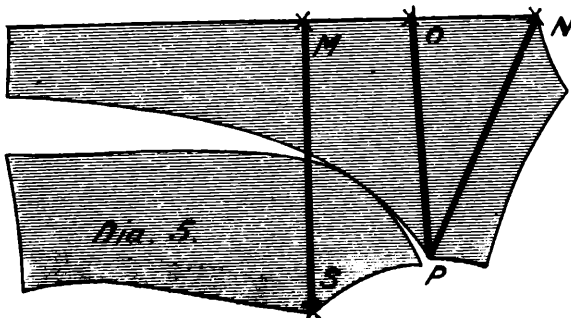
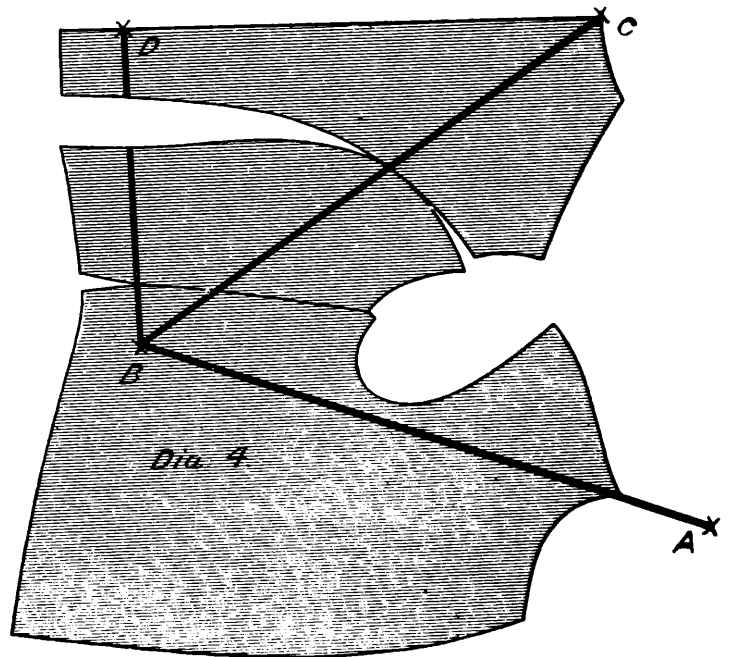
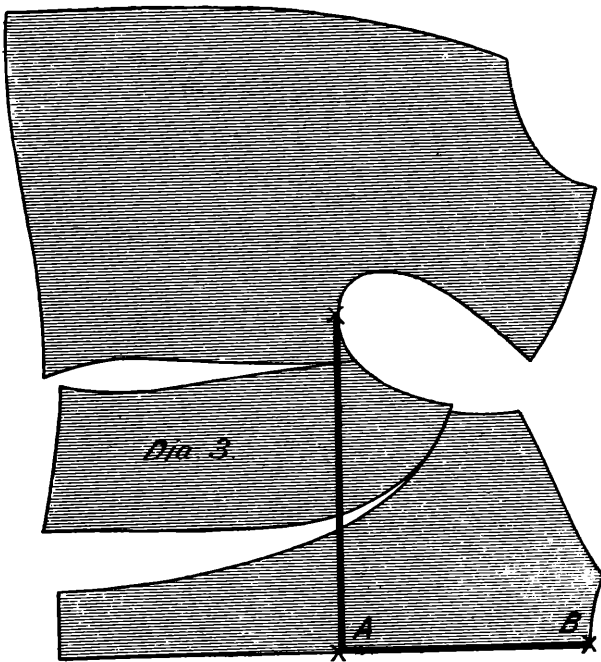
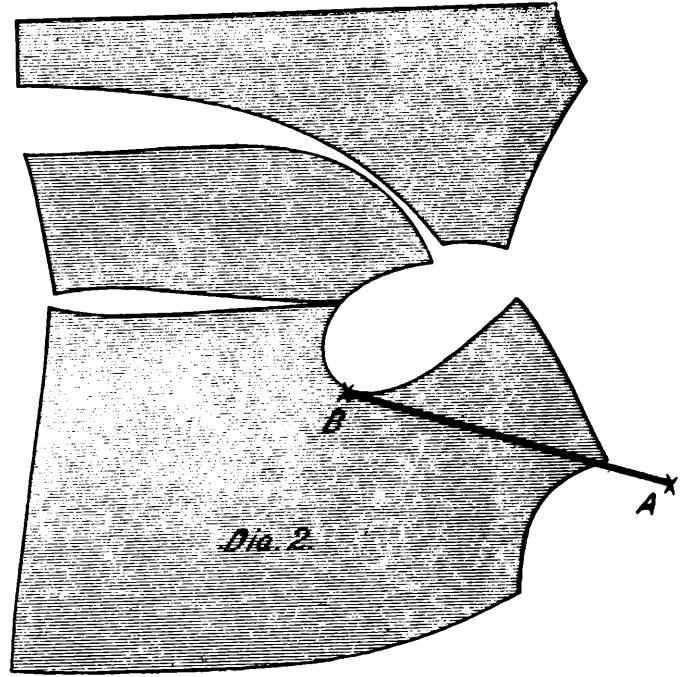
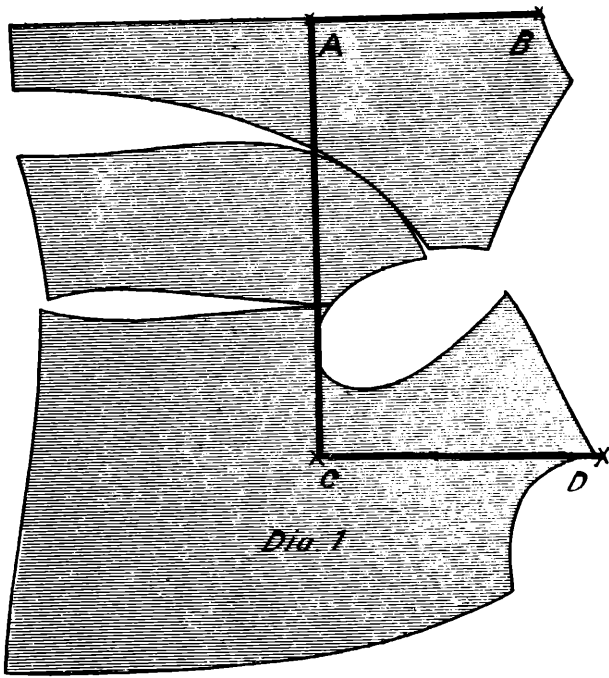


PLATE 134.—BALANCE.

L'ÉQUILIBRE.

BALANCE.

STRAIGHTNESS AND CROOKEDNESS.

PRINCIPLES, REMEDIES, AND TESTS.

SYLLABUS.

The term itself—Vague and inexpressive—Proofs of this—Want of agreement as to its meaning—Has it a meaning?—The principle it represents—Explained by sectionisation—Position of neck point: normal, advanced, receding—Straight and crooked coats: their effects, defects, causes—Remedies and alterations—Test methods for straightness, &c.—A complex question illustrated by variations in form and position—Conclusion.

THE TERM ITSELF.

Of all the inexpressive terms in use by cutters and tailors, probably there is not one that is more so than *straightness* and its opposite—*crookedness*.

When, or through whom, it arose we know not; most probably it was obscurely born in the pre-education days of our fathers. The ordinary sense of the words as found in a dictionary will give no help; an appeal to the fraternity, or to system-makers, generally leaves the inquirers in a white mist.

A glaring illustration of this uncertainty of meaning is afforded when a cutter and a coat-maker are found disagreeing as to what is "a straight coat," just as they sometimes used to differ as to a straight collar.

But surely men engaged in the same business should use phrases mutually understandable; if not so understood, such phrases are useless. It is time, therefore, that those who use the terms at the head of this article either agree together as to their common meaning or discontinue their use.

Amid the prevailing uncertainty the question is sometimes heard, Have these words any significance at all? Do they stand for any real principle? The doubters urge, Straightness and its opposite refer to "the position of the neck point; there is no such thing as a neck point—hence there is no such thing as straightness." Again—what some people call "straight" others will call "crooked." "The terms," say others, "have no fixed or precise meaning, they are judged only according to standards set up by certain system-makers; such standards are private and arbitrary, and are not recognised throughout the trade."

This being so, it is time to clear the ground. The case may be put thus:

The terms are vague, and not mutually understood—notwithstanding—

They stand for a principle and a reality.

What, then, is this principle?

THE PRINCIPLE UNDERLYING THE TERMS.

We shall find the answer by recourse to sectionisation.

All students of modern methods of cutting should know that their model—the living figure—has been divided by teachers and others into parts or sections, after the same manner that the topographer maps out a district, or the navigator maps out the ocean. This division is on the natural and intelligent basis of EIGHTHS, octaval divisions of height, and octaval divisions of width. One of these dividing lines runs across the chest from front of scye to front of scye. This line becomes naturally divided into two by the front centre line. The half answers to the breast-line on a draft; each half is subdivided equally, leaving one-eighth to each section.

Figure 1 illustrates this. A B is the thoracic or breast-line. N is the side of neck. N C is the eighth line, running from N, through C, really through the nipple, downwards. Of course this quantity, A B, must not be confused with the breast width of a coat, as it does not include any overlapping for buttons and holes, but applies to the figure only.

Turn now to Figure 2.

This will be recognised as an isosceles triangle. A B the base, its median line. Its legs, A D and B D, are equal, because the two opposite angles, A, C, D, and B, C, D, are equal.

Now, upon such a figure we may proceed to outline a portion of a forepart (see diagrams).

Figure 3.—A B has become the cross chest line. The quantity, C D, is a part of what is termed by tailors the front shoulder length. This front shoulder length, though apparently one, comprises two sections, divided by the gorge line. It is the lower one of these sections, reaching from the chest line to the gorge line, that is represented by the perpendicular C D of Figure 2, and applied to the natural figure it is the *sternal length*, running over the sternum or breastbone.

This median line, C D, is of course square with its base; but, in order to follow the contour of the natural figure, it is necessary to divert it, as from D to E, to the extent of seven-eighths of an inch, because the figure recedes to that amount—or, in other words, a man gets flatter upwards from the chest prominence to the base of neck. If, therefore, we want a line that will strike the neck curve N, it must run through E (see line, C, E, N.)

Just a word here respecting the assertion of certain critics that there is no such thing as a neck point.

If N be allowed to represent that station for the time being, it is clear that in a special sense those experts are correct, for in a system, N being merely the place for the shoulder seam, it may be located higher or lower on the

neck curve without interfering with the entire shoulder length. Still, when this much is conceded, it is manifest there is a real value in the position of the point widthways, no matter where you place your seam as to altitude.

Of course the shifting of the line C, E, N, from through D to E, changes the size of the two angles, and the figure A, B, D, instead of being an isosceles, becomes a scalene triangle (see Figure 3), the triangle A, C, N, differs from the angle B, C, N, the diagonal line A N measuring more than the diagonal line B N.

THE APPLICATION. — POSITION OF NECK POINT.

Now to apply these principles to the subject of straightness.

By adopting the simple process as shown on Figure 3—that is, on the breast-line as a base erect a perpendicular from the middle, divert it $\frac{3}{8}$ of an inch at gorge, and continue it upwards—it is possible to decide what is normal straightness independent of any particular system, the natural sectional eighth line giving us the place for the side of neck, and if the shoulder seam be located, as it usually is, one-sixth from the nape on the curve, we can determine the neck point, so called.

This formula can be easily applied as a test to the neck point position, whether ordinary, advanced, receded.

Figure 4.—A B is the breast-line as a base line. 4—D¹ is the mammal sectional line. In this case the neck point rests upon it. 4—D² is an advanced neck point which makes a straight forepart. 4—D³ is a receded neck point, making a crooked forepart.

Returning to Figure 1, we saw that the two legs, A D and B D, were equal, but when C D was diverted they became unequal, as in Figure 2, where A N is certainly longer than B N. We also saw that this change was required in order to follow the living figure. Nature demands a scalene triangle. It is now easy to see that when D is further shifted backwards or forwards on a line parallel to itself a further abnormal change will be made in the garment, and it will be so whatever the altitude of the median line 4—D becomes.

Put technically—When the neck point is advanced beyond the normal D¹, we get less material in the front half of the forepart—a flat, contracted, shortened chest and short crease edge. When the neck point is receded beyond the normal, we get the reverse—a full, expanded, lengthened chest and a long crease edge. The former is called a *straight* shoulder, suitable for a man of flat chest or of stooping posture; the latter is called a *crooked* shoulder, suitable for a man of upright posture, arms backwards, pectoral development.

And now as to the back of the garment—what change does it undergo?

It is important to understand that the above changes affect the forepart, and NOT the back. The height of neck remains the same; it is not, therefore, a case of filling in the gorge, or of paring it out. The top back is not raised or lowered; if it is, then, to that extent, it is not a case of crooking or of straightening.

REMEDIES AND ALTERATIONS.

Suppose a coat or waistcoat has been made up too straight for the figure of the man who is to wear it. If the above exposition be understood, the result of the mistake can be guessed at; we can imagine what it will feel and will look like.

There will be surplus length about the front of scye, proved by looseness inclined to form in horizontal creases above B, Fig. 3, with a contracted feeling at the neck and top button. Probably the collar of coat will lay snugly enough on the linen collar, but the garment will be uncomfortable for want of expanding room, and it may have a hitched-up appearance.

The remedy suggests itself—Rip shoulder seam, front of collar seam, put the forepart forward or the back backward, say, making the neck point of forepart at D¹ instead of at D², mark a new front gorge, let out inlay at shoulder scye point, and re-sew.

A coat too crooked would show itself by surplus material at crease edge and top button, but the front of scye above B would be free from creases. A crease edge too long is the distinguishing defect.

Alterations of crookedness and straightness amount, therefore, to changes in the lateral position of the forepart in respect to the back; they are changes of *width*, a shifting backwards or forwards, but they add to or take from *length* very really, as we have demonstrated by the mathematical diagrams.

WAYS OF TESTING STRAIGHTNESS AND CROOKEDNESS.

There are various methods in use for testing the amount of straightness, &c., in a pattern or draft. As for the made-up garment, it is almost impossible to test this with accuracy. We are not going to set forth these methods—to compare, condemn, or approve them. To wearily pad the path traversed by others is not the object in these articles, it is rather to turn up the surface and dig for the root of things—to search for causes. At the root we shall find the point of union and agreement.

As to these tests, it will be found that they only give us the amount of difference from the proportionate or normal standard as to whether such difference in the neck point position is the correct one for any given figure the operator has to guess. To illustrate what is meant: turn to Figure 3. One method of testing, and fairly good so far as it goes, is to measure across from nape N, while the draft or pattern is *in situ*, as indicated, to the half scale—*i.e.*, the scale by which the draft has been drawn to—to the star(*) and then notice the position of neck point in relation to it. This star is supposed to represent the centre of the neck, so that the proper place for neck point is the diameter of the *coat neck*, the curve of the neck of the draft representing the periphery of the neck section as far as the front centre of neck. This would locate a neck point normally at about one-sixth of the scale back from the star. A straight shoulder would be in advance, a crooked one in the rear of this star.

Other test methods are similar in character, though they may be differently worked out. But we think it will be found that this position of neck point is a more complex matter than is indicated by the generality of tests most familiar to the trade.

THORNTON'S INTERNATIONAL SYSTEM.

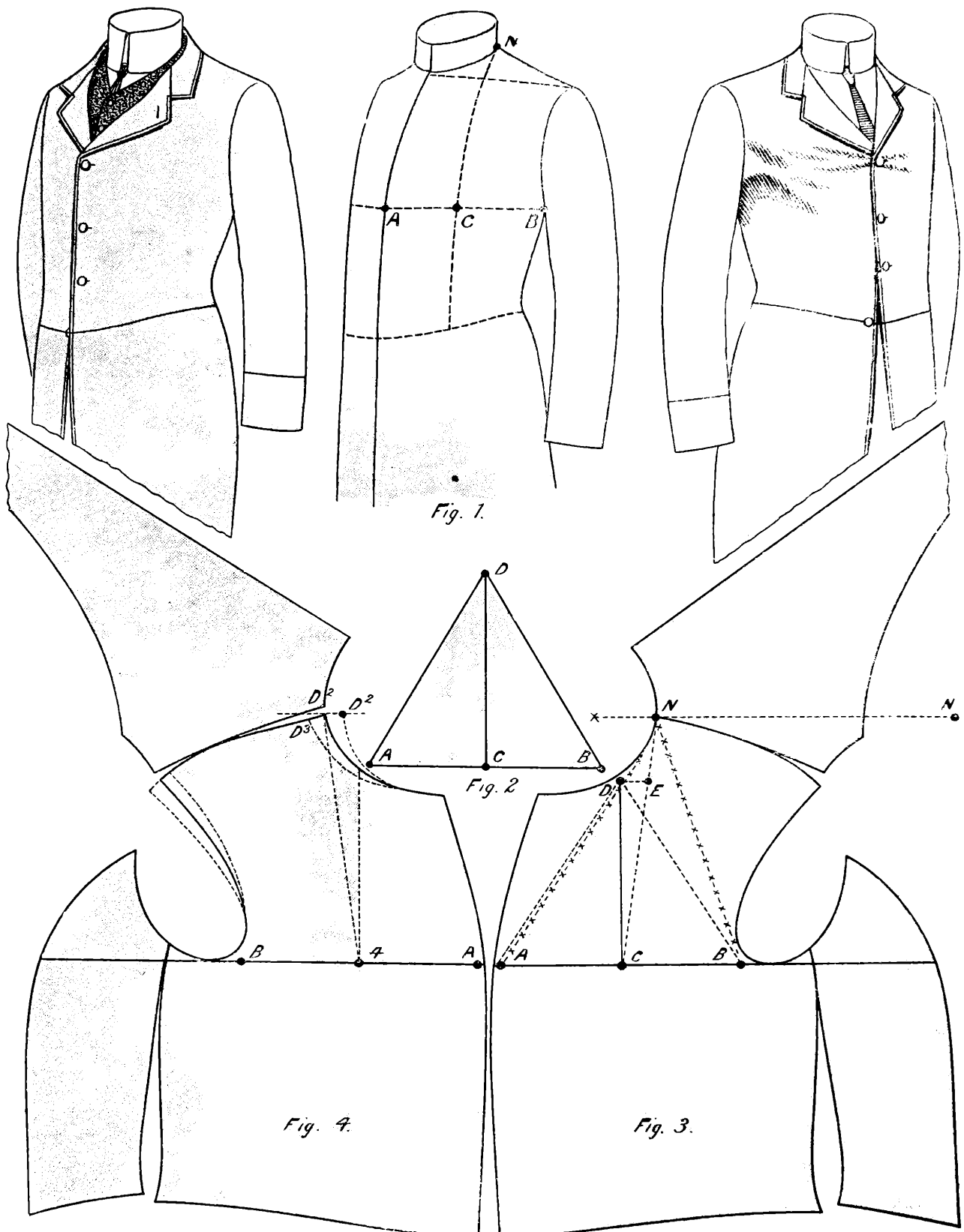


PLATE 135.—STRAIGHTNESS AND CROOKEDNESS.

L'AVANCEMENT ET RECULEMENT LES ÉPAULES.

FOR UND ABRÜCKEN DER ACHSELN.

WAIST SUPPRESSION AND DISTRIBUTION.

The terms themselves—Their technical value—What "suppression" means—Back suppression—Side suppressions—The curved side-seam—Another phase of the subject—Front suppression—Distribution—Two different principles of distribution—X and Y—Their analysis.

In this article we take up the subject of the suppression and distribution of waist.

As to the first of these words—suppression. It has, somehow or other, got into use among tailors, but, like most of our accepted terms, it is not well chosen, because it does not convey inherently the meaning the trade attaches to it. It must have been applied at first to the garment, in the process of fitting, not to the living figure. To find out the grammatical value of the word, therefore, will not help us much towards knowing its value as a trade term.

Still, it is here, and we must make the best of it.

As to the second word—distribution. This is a better hit—it is suggestive in itself, carrying its own meaning clearly when applied to the placing of material.

To get a lucid notion of the technical value of the terms, let us imagine that we are standing before the figure of a well-formed man. Our immediate attention concerns the body only, excluding the limbs.

A glance shows that this part is not cylindrical in shape, equal in size wherever measured. If three circumferential measures be taken, one directly under the arm, another just above the pelvic bone, a third at fullest part of seat, the second of these will be less than the first, the third a little larger than the first. Thus: 36, 31½, 37½. This is not an ideal, but an average figure; it shows a difference of No. 2 measure—waist, four and a-half inches less than No. 1, and six inches less than No. 3, the seat—or, put in another way—waist suppression four and a-half inches.

Therefore suppression is, when applied to the figure, the lesser size of the waist than the chest and seat. When applied to the garment, it is the method of providing for this diminution.

WHAT TO DO, OR THE TASK SET FORTH.

BACK SUPPRESSION.

At first sight nothing seems easier, and a novice might think, "All you have to do is to cut your material four and a-half inches less." But that is far from the truth.

Let Diagram 1 represent our case, the outlines standing for quantities only, not for the way of reduction. A B is amount of material for the chest; C D, the same for the waist; E F, the same for the seat. G C and D H show the amount of suppression. It is evident that we could, if allowable in tailoring, make the reduction as indicated as at D H and G C, or even at one place. But experience has long since taught that this way will not do, and that the difference between the bulk quantities has to be made in the form of V's (so to speak) taken out at places in the intermediate space C D, and not at its terminals only—namely, C and D.

If the spaces—1 2 3—be measured up, they will equal in amount the spaces 3 and 4; and as the aggregate of 3 and 4 is all we want to take out, it is clear that space 4, from D to H, can be left out of the reckoning for the present, as though it was not there.

Now let the remaining spaces stand for the suppressions, or reductions of material, in the cutting and fitting of a coat. No. 3 is the back suppression.

In this case A E will stand for the vertical frame line square with A B. The outline, or *contour*, of the body at the waist recedes two inches or more from this vertical line, as from G to C. This figure suppression is a guide for the hollowing of the back seam of a coat. It may be *less* than the amount in nature—which varies from two to two and a-half inches—but it should not exceed it nor come up to it, unless for close-fitting garments.

SIDE SUPPRESSIONS.

The side suppressions in nature, of course, vary according to the waist size, and the waist is the most alterable section of the human machine. But for 31½ waist—the type now being considered—if a straight edge or rule be placed at the side, its top against the arm-pit, its bottom on the hip, we shall find an indentation of about one or one and a-half inches. This indentation varies, but, roughly speaking, this quantity will be about correct.

In its application when cutting fitting-body garments we have, as seen in this diagram, two spaces or places for suppression marked 1 and 2. No. 1 is the side-seam suppression. This seam, which we get in dress, frock, and morning-coats, called "side seam," is a still further instance of bad naming. It is really not at the side, and the name it bears is misleading. The fact is, half the trade terms of tailoring require overhauling—they are out of date and non-explicit.

However, the side-seam—so-called—is the curved one, evidently introduced into the back in the early days of the craft, in order to get over the blade-bone difficulty. The space allowed, or the amount of material cut out, below the blade prominence affects the roundness required for that part. It has the same effect as a dart taken below the bosom of a lady's bodice. The more taken out the more roundness, both length and width, is the result. This is true as a principle, yet the operation of the principle is not so easy to observe as one might think, and for this reason.

Cutters have different ways of curving the back and the side-body when drafting out their patterns, so that sometimes effects which may appear real amount to little or nothing when put to the test. This can be seen best by our illustration.

DIAGRAMS II.—III. AND IV

In appearance these three are different, showing three degrees of suppression.

No. II.—Here the space A B appears considerably more than the corresponding space in Diagram 3; and in Diagram 4 there is scarcely any space left. And yet the three outlines are all drawn from the same back and side body. Consequently the amount of opening between the two when these are sewn evenly together must be the same. The apparent difference comes from the way in which they are placed in juxtaposition on the flat surface. In Diagram 2 the top points are close together, and the lines below diverge. In Diagram 3 the top points are open, and

there is consequently less space at A B. In Diagram 3 the top space is increased, thus bringing the outlines below touching one another.

Hence it is evident that the space marked 1 (Diagram 1) must be estimated according to the position of the back and side body in the entire length of the curved seam, not of their distance apart at the waist only. In these three cases it would be found by testing that the amount of roundness allowed for the blade prominence, which, as before explained, is the effect of No. 1 suppression, is the normal amount, say $\frac{3}{4}$ of an inch; and the run of the concave line in the back in relation with the convex line of the side body, so as to get a certain quantity of blade provision, whether normal, less than normal, or more than normal, can be found by anybody who cares to work it out either by simple experiment or, if they prefer it, by calculation.

The other side suppression (Diagram 1, No. 2) is a less complex affair, because we no longer have to do with curved lines.

The reason why we have a seam here with a suppression is partly to reduce the size of waist in accordance with the form, and also to enable us to allow spring for the hip, which is situate at the side of the body.

ANOTHER PHASE OF SUPPRESSION.

While on this point of suppression, it may be well to mention a defect in the fitting of body coats which is sometimes attributed to incorrect suppression, but wrongly.

For a case take a dress coat. How frequent it is that a garment of this class fails to follow the indentation of the natural form in the back and sides, instead of doing which it hangs away in a manner familiar to all. Now the cause is often thought to be a mistake in making up, or suppressing the waist; sometimes it is ascribed to an over-long front balance. The remedy does not come within our present subject, yet in passing it may be stated that the swinging coat is often caused by a *wrong form* being given to the back portion of the coat, and particularly in the dorsal region, so that, instead of agreeing with the figure's natural curvature of surface, the garment is more like a plane, hence too short in the centre, while perhaps too long near the scye. It is an attempt to fit a round surface with a plane.

FRONT SUPPRESSION.

Front suppression is seen in its emphatic form in garments for ladies. Owing to the bust prominence in women, the suppression beneath by means of breast darts becomes an important item, but it is not the subject now dealt with. In a lesser degree there is also front suppression for men. Sometimes "mere men" have prominent chests, and wish to appear as if they had. It therefore is necessary to take a dart under the breast; while some cutters try to get a similar effect by a slanting side-front dart or cut pointing towards the chest, but further back than the breast cut.

WAIST DISTRIBUTION.

This is simply a continuation of the same subject of suppression—the latter dealing with the vacancies, the other with the rule and method of filling them up. It is a case of (1) What to do; (2) how to do it.

There are several rules adopted by various systems, and not seldom we may discover a familiar rule applied in a different manner, which is not thereby any more original or improved.

For illustration, take two of these rules, the best and the most known of the present day. The first we will call X, the second Y.

According to method A, the back is suppressed from one-half the breast, or the scale (whichever may be in use for the time being) to one-third of the waist.

Let Diagram 5 explain this. A B C is in this the breast line, 1, 2, the frame line or the vertical line which encloses the figure. In the draft the square line A B is half breast; A C is two-thirds, G and H two descending lines square with A C. D H is waist line.

The two principles can be understood at a glance. The first (X) takes one-half on the breast line (A to B) as a dividing quantity (G corresponding with B on the line above), and this space, or quantity, is suppressed to one-third of the waist size.

The second (Y) takes two-thirds of breast, as A to C (H corresponding with C), and suppresses the waist to one-half waist size.

The distribution at the front follows in proper proportion. In the case of X, two-thirds going in advance of G; in the case of Y, one-half in front of H.

It will be interesting to inquire if these two operations differ in their results, and if so, to what extent do they differ? Those who study inquiries need to know these sort of things. The answer need not be a complex one.

Understand first that the differences in waist sizes are classified thus: thin, normal, average, equal, corpulent. These five terms include all forms. *Equality* means that the breast and waist sizes are equal, as 33, 33; 36, 36; 44, 44, and so on. Now in all such cases there will be no difference in the two ways of suppression and distribution, whether we take X or Y as our working principle. But when the two factors, breast and waist, differ from each other, then the result will vary. How much will it vary? Well, just the amount of the difference between a sixth of the breast and a sixth of the waist. The reason, of course, being that the place at point H is controlled by point C, and the space G H by the quantity in B C. Consequently we have a larger portion of the waist size subject to the variation, as the result of putting two-thirds of the chest against one-half the waist. Hence we expect to find *more back suppression* in the second of the two plans called Y, and more material distributed at front of the coat.

No doubt that in a large majority of instances this is an advantage in the way of fit—a closer back, and the coat below the breast thrown forward. We can also declare that in practical working the Y principle is sound, proved so because it meets the majority of needs—in a word, it follows the figure, especially seen in cases of corpulence.

Yet it is evident that method X, differing so little from Y, is "not far out."

DEFECTS OF SUPPRESSION AND DISTRIBUTION.

Errors of either of these, whether in close-fitting body coats or in loose coats, reveal themselves, if of excess, by oblique creases, their points of origin being from the smallest or most hollow parts. Also by excess of width above the over-suppressed parts. Whereas insufficient suppression is easily seen by looseness at the waist and in swinging away from the back of the body. On this latter point, however, see our former remarks.

THORNTON'S INTERNATIONAL SYSTEM.

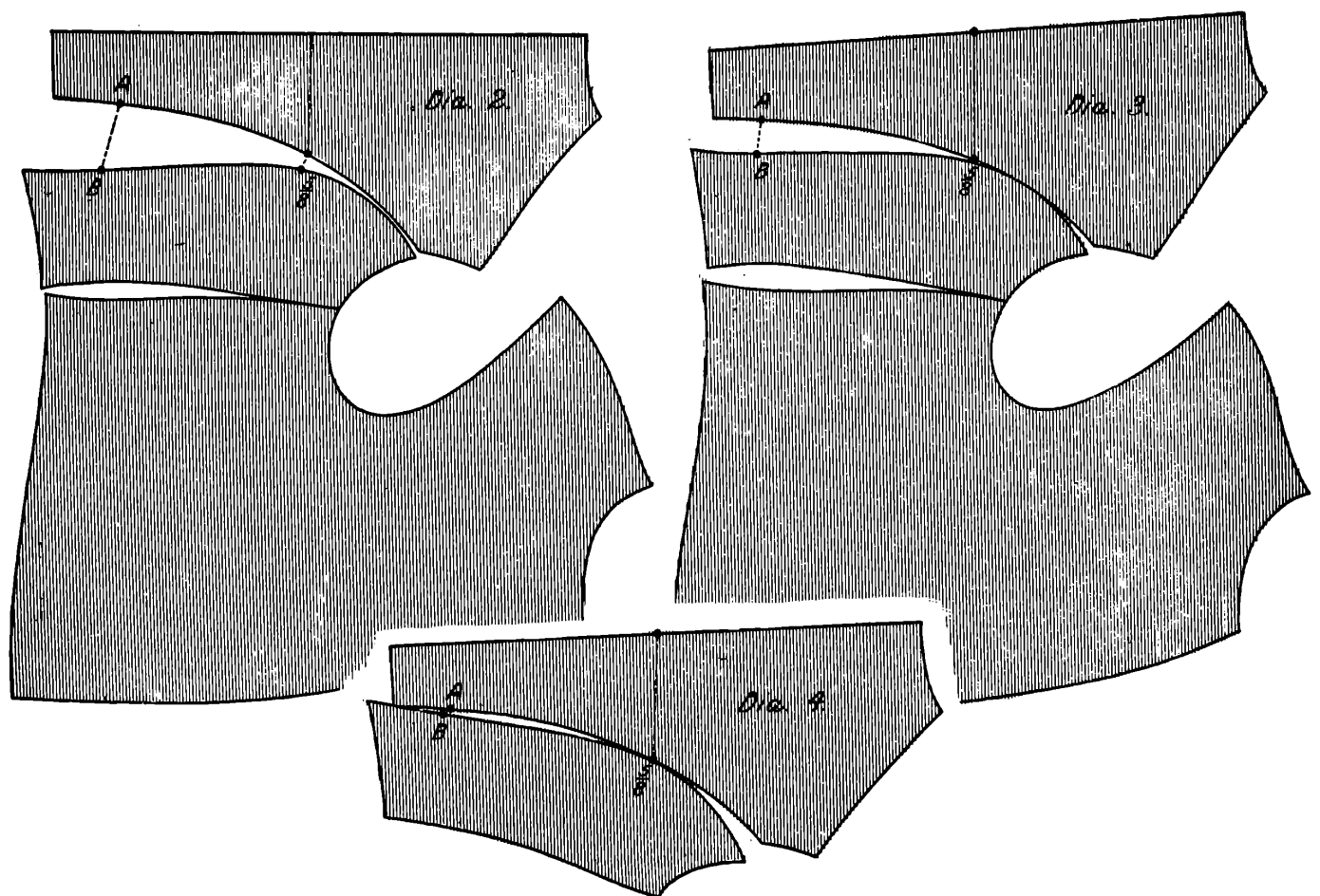
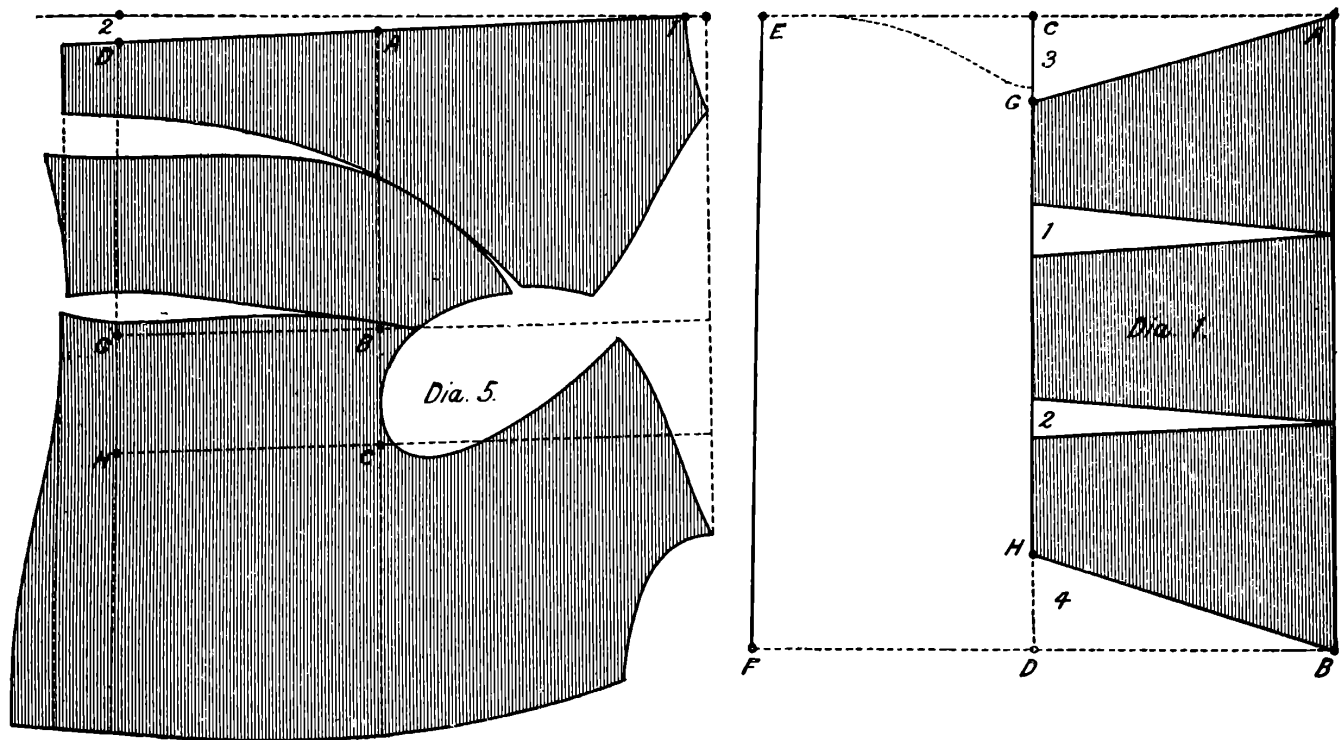


PLATE 136.—WAIST SUPPRESSION.

RÉPRESSION DE LA CEINTURE.

VERMINDERUNG DER UNTERWEITE.

TERMS USED IN TROUSER CUTTING.

WHAT THEY MEAN.

With a review of the fallacies based upon them.

- | | |
|------------------------------------|-----------------------------------|
| (1) Advancing and Receding Fronts. | (5) Seat Angle. |
| (2) Balance. | (6) Straightness and Crookedness. |
| (3) Fork. | (7) Rise. |
| (4) Openness and Closeness. | (8) Construction Lines. |

The foregoing are the terms generally recognised in the tailoring trade as immediately connected with the cutting of leg garments.

Those are here dealt with in a critical manner.

Note *first*—They are few in number : the dullest of scholars need not fear overburdening his memory.

Second—they are not good terms. They are not explicit nor self-explanatory, but are merely rough-and-ready expressions that grew up at a period when tailors struggled along as best they could. That they fail to explain themselves is proved by this fact—tailors do not agree as to their meaning ; in fact, some declare they have no meaning at all. Hence arises confusion of thought.

Yet these terms are supposed to deal with fundamental principles. If, therefore, haziness and disagreement attach to such preliminaries, no wonder that the principles themselves are but feebly apprehended.

This being so, the explanations that are here given will, we trust, commend themselves to the trade, and put an end to the confusion of idea hitherto prevailing.

A clear understanding of technical terms is more important to a tradesman than is generally supposed. For remember—

Through words come all our thoughts. Words have different degrees of meaning—ordinary, technical, encyclopædic. The first we learn unconsciously, as we learn our mother tongue. The second requires more effort. Technical words are those that have gathered around themselves ideas special to some trade or business, consequently their value can only be known by getting within the sphere of knowledge peculiar to such trade or business. The ardent student may go further. He may acquire a full encyclopædic meaning of those technical terms, and this to almost any extent.

Now words of the second class—that is, technical or trade terms—are often the same as words of ordinary character. They are spelt the same, consequently a student is apt to get confused in his ideas. At first he attaches only an ordinary sense to the words he sees or hears, and, unless he takes trouble to progress in his trade, those same words may never be to him more than they are to outsiders. Their real, specific, full value will remain to him an unknown quantity.

As an illustration, take a term from the list above—for instance, *straightness*, or its opposite *crookedness*. We all know what these signify in common use. If not, we can consult a dictionary and find out ; but do we know their special trade value ? No dictionary will give us that. We shall have to get among practical tailors and learn from them. But suppose, when we do come into the tailors' circle, we find, even among the men who use the terms, a confusion of idea and difference of opinion as to what they really mean.

Now this is just how the case does stand. Mental muddle. No recognised authority. Vagueness in place of precision. Opinions and no fixed principles. So, of course,

“When doctors disagree, disciples then are free,”

and the disciples perpetuate the muddle in a continued fog of uncertainty. Hence the present attempt to deal with our terminology.

We shall take the list alphabetically, dealing first with—

ADVANCING AND RECEDING FRONT.

For estimating these it is necessary that a standard be set up, and that the same be mutually recognised by those who consider the subject. This standard must be independent of and applicable to all systems. It must not be confused with “normal” drafts, because these may, and do, vary according to the ideas of their authors. To agree on a standard which shall serve our purpose need not be a difficult matter.

DIA. 1.—This is the top side of a trousers draft. It is after the INTERNATIONAL system, but this fact is not important, for it should be considered apart from any particular method, or, in other words, as representative of all methods.

A, Z, is a plumb line falling from a point at the middle of front of waist, with the figure in a military attitude, feet spread out at 45°. It is called—

THE CENTRE PLUMB-LINE.

B Y is a line parallel with the above (the *true construction line*, International System). It will be square, with an horizontal line passing round the seat prominence, C D. The upper part of this line will be the standard, or normal front (C B). Here is a standard at once natural, practical, unforced. By this it is easy to agree as to what is an advancing or a receding front.

ADVANCEMENT OF FRONT.

As the waist of the client enlarges, a proportion of the increase is added at front-waist point, and also a proportion at the top—these two quantities providing for the needed extra width and length. The several amounts of front addition would be considered as *degrees of advancement*. (See Dia. 1, points 1, 2, 3.)

RECESSION OF FRONT.

Logically, if the waist of client is smaller than the normal, a like proportion would be deducted inward from the standard, and the front line taken back accordingly.

This would be an example of a receding front.

In practice the latter course is seldom followed, because it is seldom that men are found with waists less than the proportion acknowledged in the trade as normal. Or, put in another way, the normal has been considered the same as the ideal—or very nearly so. In fact, the way by which trousers are generally cut does not need any recession from the standard line for small waists, as no extra front length is required, and the reduction of that length is made by taking a proportion off the top—the reverse of adding on for the stout or corpulent figure. (See x, x, x line.)

TREATMENT FOR STOUT AND CORPULENT FORMS.

It is not in the case of the slender, but of the bigger forms that the real dispute between advancement or recession comes in.

Some teachers of cutting have advocated the backward or receding front as the correct method for corpulence. They have based their instruction on the principle that, if a wedge of material could be inserted at the front of a normal-sized trouser, the effect desired would be obtained, and have arranged their system accordingly (see dotted lines, Dia. 1). Proof in favour of the wedge principle has been urged by saying that the reverse method, that is, the advanced front (see B B on Dia. 2) fills up the aperture, B E, which a corpulent figure needs, and the greater the aperture required the more it becomes filled up.

Still it is a fact that redounds but little to the logical acumen of the aforesaid system-makers that the principle they energetically advocate as being correct for the shaping of trousers over the abdomen is the direct opposite of that they recommend for the shaping of a waistcoat over the same portion of the body. There are quite a number of our trade authors who advise the receding front for the *trousers* of corpulent figures. But if the principle be good, why do they not also recede the fronts of their coats and waistcoats? Has anybody ever heard of a tailor who, because he is dealing with a figure of *advanced* waist, inserts a wedge across the front of his coat or waistcoat, and by so doing drops and *recedes* his front? It is safe to assert that no tailor outside of a lunatic asylum has ever dreamt of so ridiculous a conception of the requirements of the case. But if it be accepted as advisable that, because the front of a man's waist *advances*, the front of his trouser waist should be *receded*, then logic can lead to no other conclusion than that his coat and his waistcoat should also be cut with receding fronts. If not, why not?

It may be conceded that, when a pattern or a draft is examined when laid upon the flat, the distance through or diameter from B to E is apparently decreased by the additions (see points 1, 2, 3) in front of the line B. But let anyone take such an actual, finished, pair of trousers in hand, or examine them on a figure (see Dia. 3); they will at once see that the argument is a fallacy, for the advancement which *appeared* to fill up the opening when on the flat changes its form when on the figure—in fact, the receptacle of cloth can be turned inward or outward at will, even when the garment is in the hand. Can any unprejudiced observer note the natural order of extension from the normal to the corpulent form, as shown by Dia. 3, point B to BB, and fail to realise the accuracy of the advanced front principle of trouser cutting.

Another expressed objection to the advanced front is that it *reveals corpulence*, instead of concealing it, the tailor's art being to do the latter as much as possible. There is really not much in this objection, and finally there is a very serious objection to the receding method. It makes the front too long, especially when sitting, producing a large surplus amount of material in the lap; also much looseness in the groin (F). The best plan is to avoid this very decided evil—or, at any rate, to reduce it to a minimum. The way to do this is to provide an advanced front judiciously graded according to some sound rule of proportion. What the rule is to be it is the business of a system to define. In the International System the amount given is one-third of the ascertained disproportion, and this quantity, if carefully graded from the front of waist towards the fork line, will not unduly accentuate the disproportion, while it will remove the surplus material at point F, both when the wearer is standing or sitting.

THORNTON'S INTERNATIONAL SYSTEM.

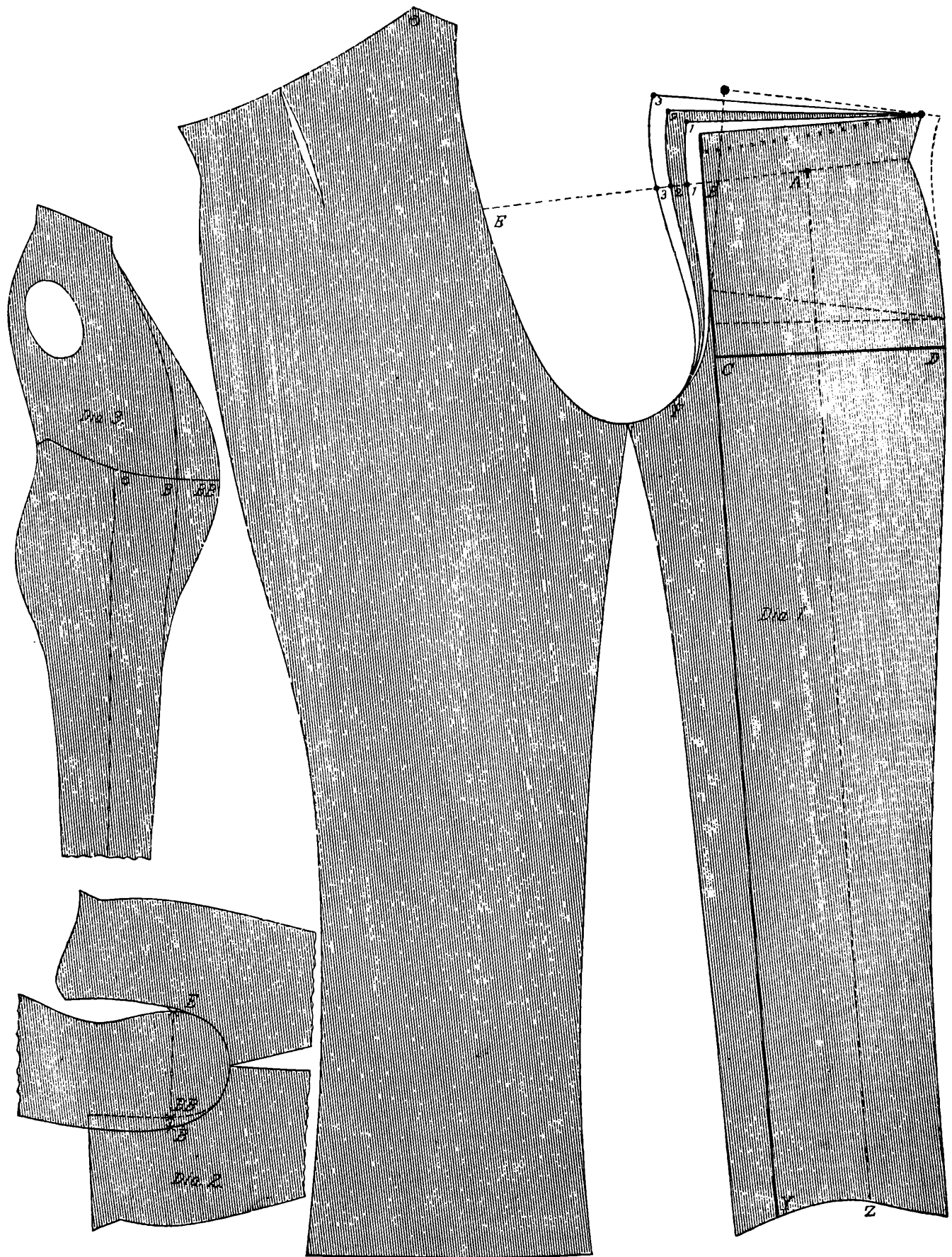


PLATE 137.—ADVANCED AND RECEDING FRONTS.

BALANCE IN TROUSER CUTTING.

FOLLOWING on the last article dealing with "Technical Terms," the next definition to be dealt with is

BALANCE.

True, this word is more often used in association with coat-cutting than with trouser-cutting, but the principle expressed is common to both, and is therefore rightly applied either to one or the other. When tailors speak of the "hang" of a trouser they mean the same as if they had used the former word. Our present object is to get to know what is properly meant by Balance from a trouser-maker's point of view.

Remember what was said about *degrees of meaning* attaching to words—common—technical—encyclopaedic. The common significance of "balance" needs no definition here: we turn, therefore, to the other two. In extending the technical explanation we shall naturally drift into the fuller, or encyclopaedic.

Balance, whether applied to a body garment or to a leg garment, may be of two kinds—

A.—*The relative back and front length of a draft, or of a pattern according to a system.*

This is—

FLAT BALANCE; OR, SYSTEM BALANCE.

B.—*The relative back and front length required by an individual figure in order to obtain the even hang, or equipoise of a garment.*

This is—

TRUE BALANCE.

This distinction should be clearly recognised. A tailor may draft out or cut a garment, and, tested by his judgment and his systematic rules, it may be correct, but, when worn, the balance may prove incorrect. As a matter of fact, a case of this sort often occurs; it may be said, very often. It is worth while to ask—Why? Is the tailor careless or inexperienced? Is his method imperfect? It may be neither of these—that is, unless we insist on a system which is invariably form-sequential—a something never obtained yet.

We shall probably find the real reason in the form itself. It varies in ways that our measures, as now taken, fail to reveal. Especially is this so in the matter of leg garments. We take *size-measures*, but not *form-measures*, and that makes all the difference. Nor is it easy to unfold a complete remedy. What is really wanted is some method of measurement—direct or inferential—which shall give us the length required for front and back for each figure. Such a method would correspond to the "balance" of the upper part of the body as for a coat. To be complete it would have to distinguish between the different forms which the gluteal (seat) section assumes, *i.e.*, between the normal form, the elliptical or hipped form, the prominent-seated, the flat-seated.

See Diagrams I., II., III., IV.

In each of these X is the station through which the median (centre of gravity) line of the figure passes; consequently the point of intersection for the diameters. F B is the profile diameter; S S, the lateral diameter. F also stands for front; B for back; S S are the sides. Without going into details of quantities, a casual examination will show a decided difference between the forms. For instance:

DIA. I.—Lines X B and X F are almost equal, while S X and X S are of normal dimension. This, therefore, illustrates the *normal* form.

DIA. II.—Lines S X and X S, the radii, are both longer, making the lateral diameter larger than in the case of Dia. I., while the profile diameter is smaller. This is the *oval* or *elliptical* form, which, in various degrees, is often met with.

DIA. III.—Here X B is more than in Dia. I.—a type of *prominent seat*, with corresponding flat front.

DIA. IV.—X B is smaller, while X F has gained—a type of *flat seat* and prominent front.

Now it is evident, that with such variations of form, BALANCE is much concerned. We shall find that it is to a large extent associated with *seat angle*—a subject to be considered fully later on.

A man with prominent seat requires more seat angle, or what may be termed a longer back balance, than does the man whose seat is flat. This fact is clearly demonstrated by figure drawings—X, XI., and XII.

By more seat angle is here meant a greater distance from the front fly-line to the sloped seat seam at the small of back waist. (See N to 5, International system.) The student of cutting will obtain a clearer conception of this aspect of Balance by examining Dia. VII. In this it will be noticed that the hollow of back waist of closing seam, X X, has been moved down from its original flat location (Dia. V.) until it occupies a position directly level to the front waist of top-side. This hollow is thus brought down into the position it will assume when on the body, the length seen by the eye being the provision for the roundness, or brow of seat.

This is the length demanded by the curvature of form, also for the natural movements, sitting, stooping, &c.

It will be now seen clearly that, if the seat angle be unduly increased (the distance from N. to 5 "International"), more length is resultant, which will gather into an *excess* in the centre of closing seam beyond what is needed for body formation and for movements.

This excess may be rightly described as a back balance too long. See Diagram VI.

On the other hand, if the distance from front of fall line at waist to the sloping seam of seat be decreased, shortness will result, as when the back waist-point is brought down level with front waist-point there is less material

at closing seam for seat provision. If such distance be less than the normal quantity, then the provision would be suitable for a flat-seated type of figure. See Diagram VIII.

THE RELATION OF SEAT ANGLE AND BALANCE.

Now, upon these facts an explanation can be readily founded that will solve the very divergent views that certain cutters entertain regarding the outline, or system, for a normal trouser.

To illustrate, let us imagine A. and B., supposed to be experts, present at some experimental drafting. A., who examines a draft, will cast his observant eye over its salient points. He mentally analyses the distinctive features. A few moments' reflection and he declares that "the seat angle is too crooked." A doubt of it never enters his mind.

B., who is looking critically over his shoulder, develops a great anxiety to express *his* opinion. He holds up his hands with horror (metaphorically, of course) at the statement just made. He *knows* that that same seat angle is "too straight."

The explanation of the divergency lies in the simple fact that the two gentlemen have a different conception of normality—what a normal figure is—what it requires. The normal, or ideal, form of A. is one that would require a straighter seat-seam (say, like Diagram VIII.) than the more fully-developed type (say, like Diagram VII.) that is perfect in the eyes of B.

Each is possibly overlooking the fact that the author of the system under examination may have had a different ideal from both of them.

SUMMING UP.

To sum up : A figure having a fair amount of seat prominence will require a comparatively crooked seat-angle, or a long back balance ; whereas a flat-seated man will require a straighter seat, less angle, or a shorter back balance.

In similar manner the natural form and contour of the front or stomach—whether receding, flat, prominent (as in corpulence), require alterations in the matter of front length ; in other words—front balance. (Diagram IX.)

In practical operation the cutter, to be successful, must distinguish between various types of formation in the lower part of the body, as he is wont to distinguish variations in the upper part when dealing with body garments.

The student should now be in a position to realise the defectiveness of our so-called *systems* in obtaining differences of formation from the *SIZE MEASURES* we are compelled to adopt. *DIRECT FORM MEASURES* being impossible as tailoring is now practised, it is evident that, if any accuracy beyond observation and touch is to be attained, we must have recourse to some method that will work *indirectly*, *i.e.*, get our length from our width. To do this the trouser cutter ought to understand the basis of his own system in connection with its author's conception of the normal figure and the normal draft.

THE INTERNATIONAL SYSTEM.

The arrangement of the seat angle in the International system follows its author's ideal of a normal figure. (See Diagram X.)

Let Diagram X. represent a normal seat prominence. A B is the median line ; 3 is the back suppression, three inches, normal in each case. S to $5\frac{1}{4}$ is seat-projection, giving a net quantity of $2\frac{1}{4}$ inches, namely, an average slope line.

Diagram XI. is a figure of prominent seat. Here $5\frac{1}{4}$ has become T, giving a more pronounced slope line.

Diagram XII. is the flat-seated figure. Here we get 4 instead of the normal $5\frac{1}{4}$, and a much less sloped line.

The three different angles, representing, for the time being, variations of seat angles for different forms, may be compared. S $5\frac{1}{4}$; S 7, and S 4 are the base lines. The angles are S, $5\frac{1}{4}$, 3 ; S, 7, 3 ; S, 4, 3. The second is more acute than the first ; the third more obtuse.

The superficial critic who is ready at all times to declare that a system is "too straight," or "too crooked," should bear the foregoing facts in mind. If he *knows* that his own conception of normality is embodied in a type less developed, then the sensible plan would be to give less slope to seat line. Without such basic mutual agreement there can be no progress made towards certainty.

BRACES.

Another point to be noted : a defective hanging trouser is sometimes caused by bad braces. It is a mistake to suppose that the brace-maker is faultless, and the tailor always to blame. Too little has been thought of this matter. Our word "brace" does not help us to the right idea. "Suspender," as sometimes used, is better, as it constitutes the supporter or *balancer* of the trousers.

A defective balance, arising, as we have shown, to non-adjustment of *length* to the individual needs of the figure, reveals itself in creases proper to surplus length—that is, horizontal creases. It may be at back, or at front. A shortness in the one may cause an artificial surplus in the other.

Sometimes a defect comes from shortness, or extra length diagonally ; then we get cross or slanting creases, as fully explained in the article *ALTERATIONS* (which see).

A perfectly balanced trouser sits clean in the front and the fork when standing. In the seat there is only a normal surplus for stooping, &c. ; and this surplus, which appears just below the brow of the prominence, at once vanishes when the leg is advanced, as in the natural act of walking.

Abstract

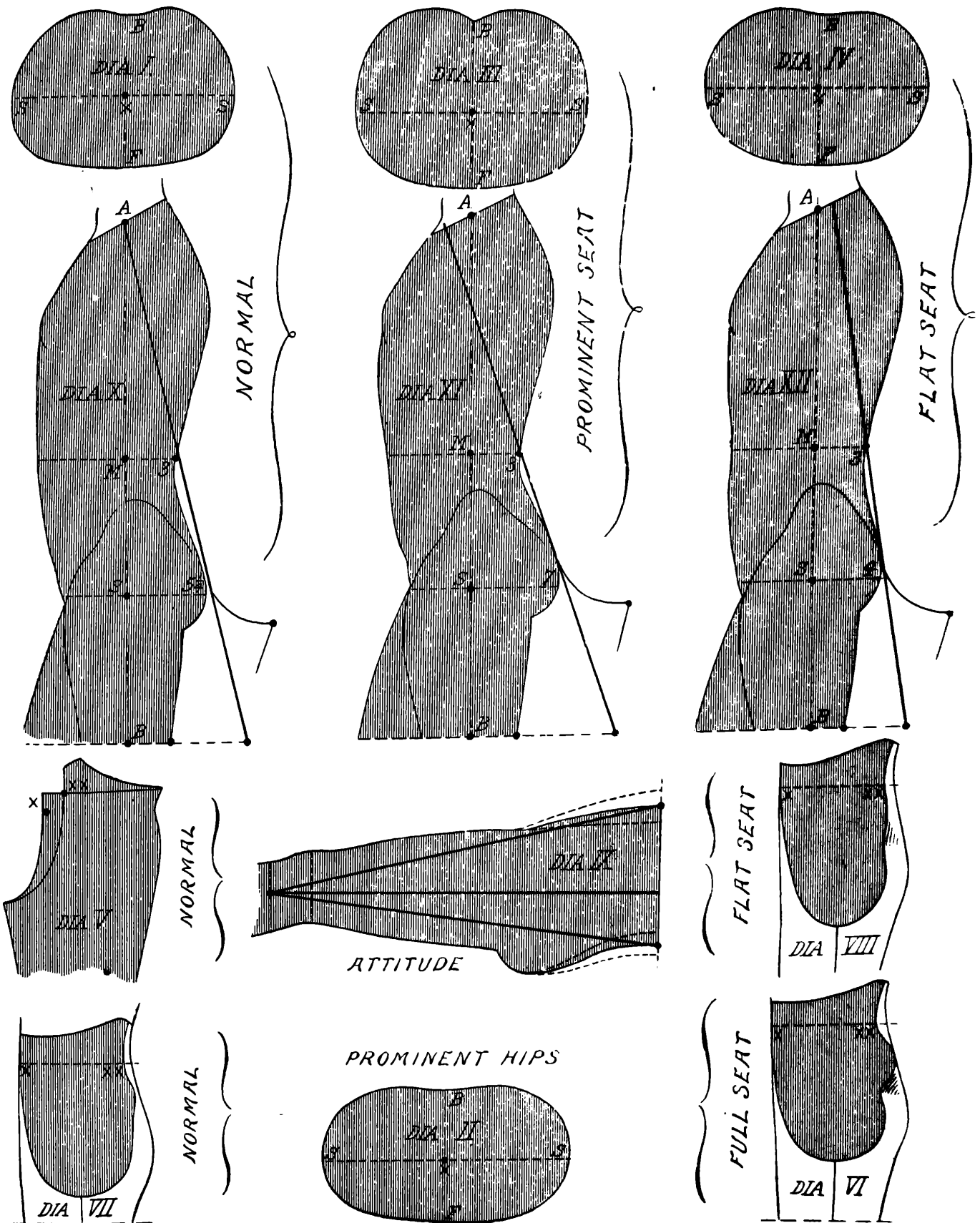


PLATE 138.—BALANCE IN TROUSER CUTTING.

“FORK” IN TROUSER CUTTING.

IN the two former articles “Advancing and Receding Fronts” and also “Balance” were dealt with.

The next example now to be considered in a similar manner to the two foregoing terms will be what is known as **FORK**.

It has been pointed out that our technical terms are not good ones, neither explicit nor self-explanatory. The one before us is a further illustration of this fact. If tailors were progressive and scientific in their order of thought to the extent that they ought to be by this time, several of these defective terms might be substituted for better ones. However, the Trade is not levelled up to this degree at present, so we must take things as they are, doing the next best thing—that is, attach to these old words the explicit meanings that they lack. In other words, make them expressions of clear, logical thought.

NOW FOR THIS SAMPLE OF TERMINOLOGY—FORK.

The ordinary dictionary definition nearest to our subject is—“The point where the legs of a man separate; the juncture.” Hence it is the point of bifurcation in the human form—that which makes a man, in the words of Dean Swift, “a forked radish.”

But technically this does not help us much. What do tailors mean by “fork”? That’s the question—what *do* they mean? Not *the point* of separation, that is certain, for they talk of “the size of fork,” and, mathematically, there is no *size* in a point. According to some tailors, it is the measurement from the construction, fall, or balance line of a trouser draft out to the fork point. Say, an ordinary trouser is cut with three inches fork on the top side (B from A, Diagram I.), the underside being extended beyond, one and a-half inch (C from B, Diagram I.). The combined measure would then amount to seven and a-half inches. This amount would be defined as “size of fork.” How erroneous such a definition is can be demonstrated by examining Diagrams III. and IV.

LARGE FORK AND STRAIGHT SEAT.

Diagram III. illustrates a trouser cut, as some would say, with a large fork and a straight seat. The distance of top side from construction line (A) to the point (B) is three inches (as already assumed), and from the same point to the terminating point of underside (C) is another three inches. These combined give a quantity in the aggregate of nine inches, notwithstanding that the fork is identically the same size—in both cases the normal quantity.

The explanation of this apparent difficulty consists in the fact that during the process of construction the leg seam and seat-seam have been moved outwards bodily beyond the position relative to their adjacent lines and as usually taken up in normal drafts. The general outline of top and underside are identical, as if no change had been made; and, as it is the outline, or shape, of the cut-out garment which constitutes the fit, and not the precise position of construction lines, it follows that the two trousers will be the same in shape and form.

SMALL FORK AND CROOKED SEAT.

Take Diagram IV. Here we have what may be superficially defined as a small fork and crooked seat. In reality it is neither one nor the other. Measurement will show the top side fork point (or what is so called) remains as before—three inches, and the extreme point of underside does not project beyond it. Judged according to the general and erroneous way, the aggregate amount comes out at 3+3—a total of six inches. However, an examination of the previous diagrams will show that the change has been produced by simply moving the underside backward until the leg seams of the parts are flush with each other. The smallness of fork and crookedness of seat are therefore apparent only.

It is evident, therefore, that no correct estimate of size of fork can be formed without taking into intelligent consideration the other portions of the draft which in conjunction with it make up the “grand angle” of the garment. The student, therefore, will no doubt see for himself that in calculating *Fork* and its real size a simple measurement of the fork line sections in front of the construction, or fall line, is quite useless. It leads to that very confusion referred to in our opening paper.

WHAT IS FORK?

What, then, is fork? Perhaps an examination of Diagram VI. may suggest the answer. To understand it properly we shall have to dismiss from our minds the dictionary meaning as quoted above. We must think of a quantity, not a point. This quantity is a part of the thigh circumference, that portion which forms the juncture of the lower limb with the trunk of the body. The thigh is at this part of it nearly circular, and the juncture quantity is one-third of thigh circumference, equal to its diameter. In the normal figure this one-third, *plus* necessary ease and allowance for the inter-space of the limbs, comes to seven and a-half inches. This is, therefore, the normal amount for fork (so-called), but the definition always to be considered in the light of the foregoing explanation (Diagram VI. will make this matter clearer); for the amount here given *on fork line* depends upon seat and leg seam locations.

The two circles represent plane sections of the thighs. The segment or the part of circle within 1, 2 and 3, 4, is the juncture (technically fork). This is shown by dotted line. It increases with the increase of the entire thigh; it lessens with its decrease. The short line marked 5 indicates the inter-space, one inch, for normal form. The plain line seam connecting the circles represent the contour of the gluteals, where the seat measure is taken. It is manifest that the thighs and seat have a close connection as to size. They bear a proportion one to another which has been reduced to law in all non-abnormal forms.

Yet not being identical, it is sometimes found that the proportion is not maintained. For instance, the thigh circumference may be smaller than its proper size—that is, smaller than nine-sixteenths of the seat circumference. Such is a case of *small thighs*. Again, it may be larger than nine-sixteenths. Such is a case of *full thighs*. But note this!

The difference is seldom very pronounced—seldom, that is, so great as to prevent the one dimension being used for the other in practical work. Hence it is practicable, and quite allowable, to use the seat measure as a guide for the segment called “fork.” At the same time it is logical to find the fork of leg garments by a proportion of the close thigh measure taken by some cutters for this purpose.

Why not, then, always do this? Why, for the sensible reason that *the seat guide is easier*; and we all know that Nature ever urges man to move forward in the path of the least resistance.

THE DIAMETER DEFINITION OF FORK.

Another conception of what constitutes fork may be gleaned from the principles illustrated and explained by Diagram A. Here fork is viewed as determined by the diameter of the lower portion of the gluteal section. If a trouser pattern be placed in the position indicated (by Diagram) with the hip points of top and under-sides (points G and H) at right angles with the front construction line (see also Diagram I. in article “Advancing and Receding Fronts,” B C Y), and a second line be drawn parallel with it as from E to F, at one-sixth of the seat measure above the fork line, G to H, it will be found that, in the case of a trouser embodying the proper amount of seat to cover the inner portion of the thigh, the quantity in a normal figure will amount to one-third of the half-seat measure, plus half an inch for the two sewings at top of leg-seams. Thus in an 18-inch seat the distance from point E to F will be correct at $6\frac{1}{2}$ inches.

ANOTHER METHOD OF FORK TESTING.

The principle embodied in the foregoing instructions may be illustrated and practically applied in still another way. In this plan the necessity for opening up the patterns and placing them in the positions shown on Diagram A does not exist, as the diameter or actual size of fork can be measured, while the top and under-sides of pattern retain the precise position in which they were originally drafted. (See Dia. 2.) To perform this operation, commence by making a mark at point D, which is midway between points B and C. (It does not affect the result in any way if point C be further or closer to point B.) Now square with the fork line, A to B, draw a short line upwards to point E, which is located at one-sixth of the seat measure above the point D. Having thus decided the position of point E, next square a short line from it as far as point F. As thus marked, the short line from E to F is level with the line running from D to A. With the lines thus produced, the operator is in a position to at once measure up the size of fork in the following way:

First.—Measure the distance from point E to the front curve of the topside at point F on diagram (say $3\frac{1}{4}$ inches).

Second.—Place the quantity as obtained above again at point E, and continue the measure outwards to the curve of the back closing seam at point F. This combined quantity, which may be assumed to total $6\frac{1}{2}$ inches, or one-third of the seat measure plus 1 inch, is the actual size of the fork, and although obtained in a different way is exactly the same in its working as the method illustrated by Diagram A.

The three definitions above given confirm each other, one as reckoned from the thigh, the others from the gluteal diameter. With the advantage of both, the intelligent student should be in a better position to comprehend the meaning of the phrase, “*size of fork*,” than the majority of cutters who possess the experience of practice, but whom want of opportunity may have hindered in gaining the mental experience which comes from a study of principles.

ANOTHER FALLACY.

Some sartorial artists in testing the fork place the leg seams touching at fork point and at knee, and then measure the diameter of body aperture. (See diagram 5.)

This plan will lead to misconceptions, inasmuch as the slightest reduction of leg seam at knee, either top or under-side (as, for example, in the case of narrow trousers), will at once result in an apparent increase of this diameter.

This is one of the many crude methods still used that lead nowhere. By following it one upsets the true horizontal respecting the position of the figure, and with the horizontal lost away goes the construction or plumb-line. No basis or fixed standard remains, and the experimenter loses himself in a mist of uncertainty. The plan is—always keep to the square of your figure-draft, or pattern formed by your construction line, and the cross lines horizontal to it, as a mechanic founds his operations on Nature's own guide or construction line—the plumb-line of gravitation.

THORNTON'S INTERNATIONAL SYSTEM.

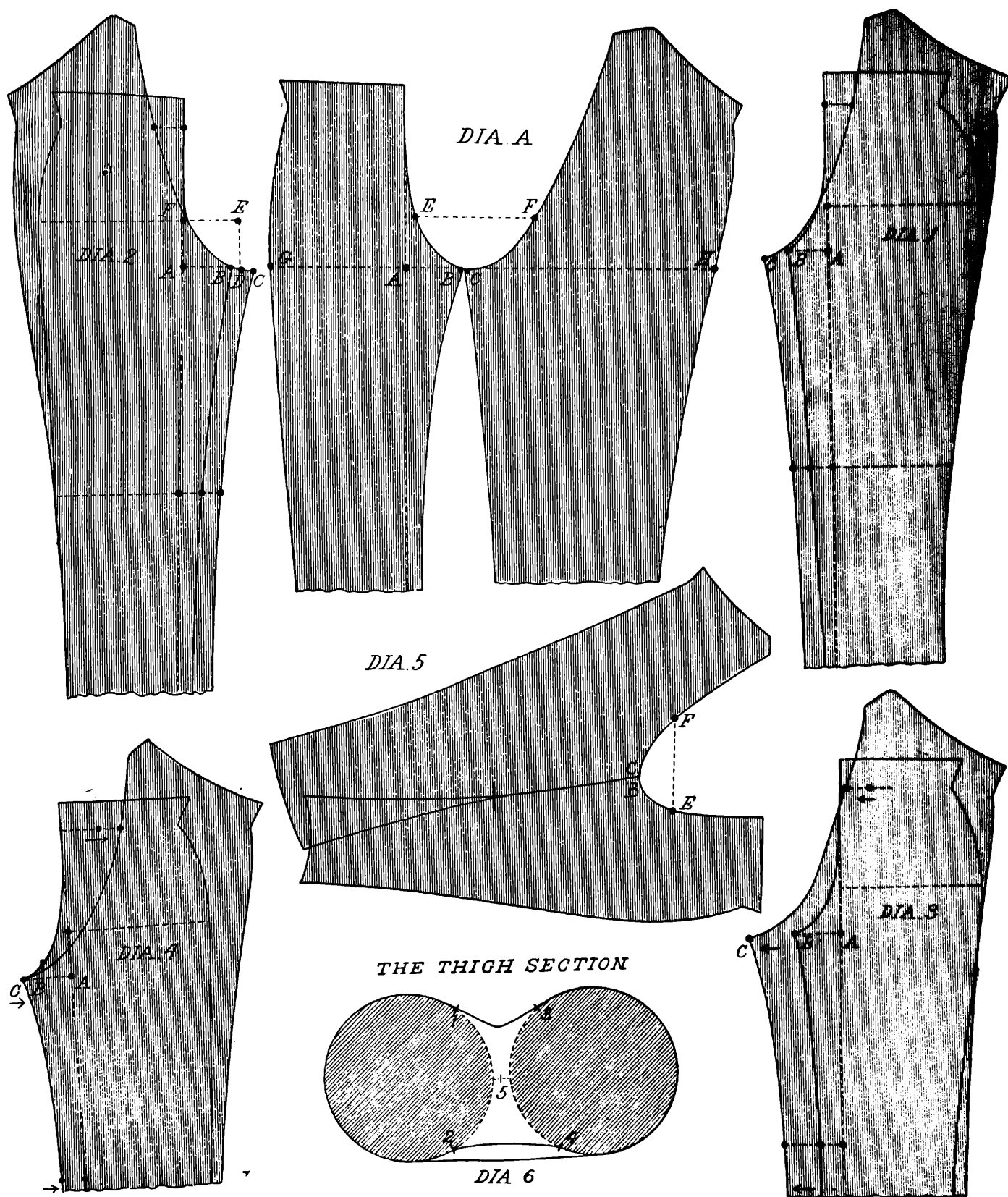


PLATE 139.—SIZE OF FORK.

OPENNESS AND CLOSENESS.

This is the next subject on our list. We have to deal with it in a manner similar to that adopted in previous articles. We have to show what it is *not*; and, what it *is*.

First it may be observed that, whereas *Fork* and *Seat Angle* and *Aperture* belong to the body part of trousers, the term now to be considered belongs to the legs.

It has been said that the top and underside of a trouser when placed side by side with fork-points in juxtaposition are like a pair of shears. The handles are the upper or body part, the fork is the rivet joint, the long blades the legs. The resemblance is here: the opening or closing of the first two affects the closing or opening of the second two.

The comparison is a very poor one, and useless for logical thought. True, if you lay the two parts of a trouser pattern on the flat, fork to fork, then, say, open the body aperture, the legs will close, and *vice versa*. But our students should know by this time that any comparison of two pieces of paper on a flat board with a made-up garment on a living man is altogether misleading. This sort of experimentation has led many a man astray. We do not recommend it unless the altered conditions be taken duly into account, which novices are not always able to do.

This subject of openness and closeness, although of late years receiving much attention, was one almost ignored by our fathers. In the oldest systems (using the term "system" in its loose, popular style) in cutting trousers, the instruction was that the side seam should form a right angle with the fork line. In other words: that the true side-seam of trouser was identically the same, as to its position, as a plumb line would be if suspended from the hip prominence. The reason why is simple to follow. It was the natural, child-like, readiest idea, before critical thought and form knowledge were brought to bear.

In this style of cutting the selvage of material was made the real construction line, all the cross lines being drawn square with it, and the widths, as each case required, reckoned from this selvage line. (See Figure 1.) A B is fork line, B C square with it, is, at one and the same time, the plumb, selvage and construction lines.

Experience, as in all things else, was the severe corrector of the error. Trousers so cut, in their finished state, bore no resemblance to what we should now call a "fit." Their outline did not follow the natural outline and form of the figure. They were simply "bags."

If we consider the actual shape of a proportionate man standing in normal attitude (Fig 1.) we shall see at once that the hip B projects. Put another way, if we take fork-line A to B, place angle of square at B and square downwards, it will be seen that the contour of the actual figure (see dotted lines) that is the side of the leg, runs considerably inside that vertical line. This latter is also properly termed the *Frame line*. It is a part of the frame which, in theory, encloses the entire figure outline.

RESULTS OF OLD-STYLE CUTTING.

Thus: the result of producing a trouser with the vertical as a construction line, would be that its side-seam (B C) instead of following the figure inwards, would be away from it, outwards, the leg-seam taking the same direction. When on the figure, this line B C would, of necessity, be forced inwards to the side of the leg D; result: a considerable amount of superfluous material visible at top of leg-seam, forming in little horizontal folds, except when the limbs are astride or open. This, therefore, illustrates an "open" style of cut. The sketch of finished trousers (Fig. 3) shows the result of this style of cut when the trousers are held up in the position that a tailor usually examines them.

Now, with growing tastes and better ideals, trousers of this character became adjudged as defective, and, later still, as badly cut.

Experience found a way out of the difficulty. It was seen that to avoid the above defects trousers must be constructed in some manner so that when worn the trouser legs, as well as the body part, should be in harmony with the natural form. It was also recognised that the only style of this leg garment that could be correct when drafted on a right-angled base—that is, the outer vertical line as a construction line—would be one that was intended for riding, or for recreation cases which demanded more "seat to knee" angle.

Even at the cost of repetition it is necessary to emphasise this point.

The extent to which the side-seam may be carried inwards, as from C to D, is a matter of degree.

For instance, if the human model always stood with heels touching the distance between these two points would need to be increased. And here it may be observed, this attitude is one that continental cutters are fond of assuming in testing systems. As a consequence, these gentlemen who, like their English colleagues, are keen to obtain better results, cut their *pantaloons* what we should call "close," in other words, with them D is further inwards from C. The drawing of the finished garment (Fig. 4) shows this style of cut in its finished form.

THE MODERN STYLE.

The way out of the difficulty just mentioned was to *adopt a different construction line*. It had to be one that would form an acute angle, not a right angle, as a base for the draft (for example, A B C the old way is a right angle ; but A B D, the way required by the natural form, is an acute angle).

But where should this different construction line be ?

To answer this question properly would lead us to the general subject of construction lines, and as this will form another of our articles on Technical Terms, according to the list first laid down, it must be reserved for the time being.

Meanwhile, let the student remember that openness and closeness depend upon the position of a given construction line, in relation to the perpendicular or frame line, for this relation determines the angle upon which we work, and the angle determines the closeness.

Suppose, for instance, we have a centre construction line, as many systems have ; or a front one, as other systems have, if either of them were parallel to the perpendicular the result of the trouser draft, in respect to closeness, would be the same ; to think otherwise would be another tailor's fallacy, arising from carelessness, or ignorance of the barest elements of geometry.

THE INTERNATIONAL SYSTEM TESTED.

Students of the International System will be aware that the front construction line has been selected as its basis. The reasons for the selection are : I. *Convenience*. II. *Economy of Time*.

It gives us a line which divides the fork region from the body region, therefore showing the operator what he requires to know. This dividing boundary becomes, by working out of the system, a plumb line. While there is no useless roundabout procedure, yet the sections dealt with in leg garment cutting are amply defined for practical purposes ; and the International is found to be a good medium for revealing the amount of material, and where placed ; in other words, it shows easily the degree of closeness. This degree is suggested by the drawing (Fig. 5) which shows the average degree of closeness such as produced by the International System.

But it may be asked—How much does the leg outline, in a well-formed figure, standing normally, go in from the perpendicular frame line ? Again—How much “closeness” should a good working system have in order to follow the natural form ? Third—How does the *International* accord with these natural requirements ? Fourth—In what way can this, or any other system, be tested as to its quality of closeness ?

Answer to Question No. 1.—Experimentation (which may be verified) has shown that the quantity of side-depression (as from C to D) when presented for tailoring purposes, is about three inches.

Answer No. 2.—As already explained, closeness in systems varies according to the different ideals of the makers of these systems. But three inches may be accepted as the *natural* degree ; of course, it could not be otherwise, if the last statement be correct.

Answer No. 3.—The “International” prefers to follow natural lines, it therefore accords very nearly to the quantity above stated. Answer No. 4.—Any system that is worked out in a logical manner, with lines and points of its draft corresponding to the lines and points of the human model, can be tested by comparing as to dimension the fork line as from A to B, and the space between D and E (figure II.) The greater the convergence of the perpendicular and the front construction lines the “closer” will be the character of the cut, when on the figure A B becomes horizontal, and E takes its place at inner side of leg.

OLD FALLACIES.

There is a lingering tradition among sartorialists that “closeness should accompany crookedness.” This means that, if the legs of a trouser are cut after a *close* style, the seat angle should be of an *open* style. Also the converse of this : an open style of trousers should have a straight seat.

Is this sound doctrine ?

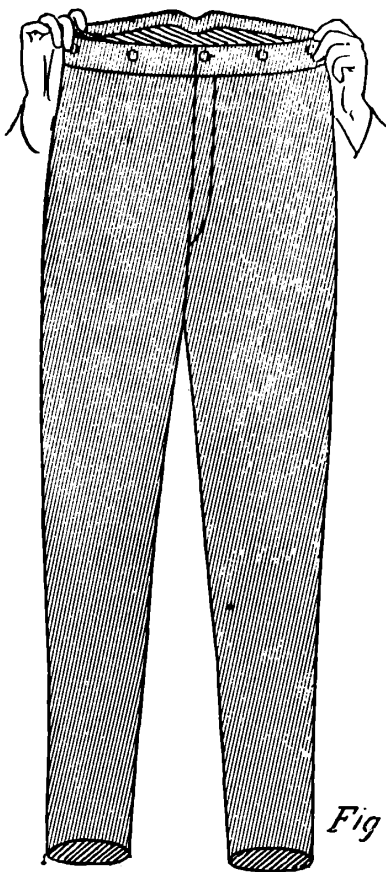
There is some truth at the bottom of it ; it is this : openness of leg means more stride room ; closeness, less stride room. A straight seat means less stooping room ; a crooked seat, more. If, therefore, the two characters of contraction are found together, the danger would be a garment uncomfortably, perhaps unwearably, tight.

BUT—

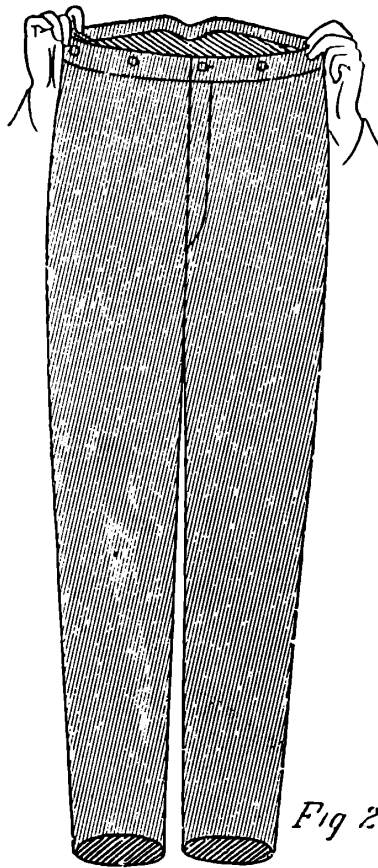
The object of this series of papers is to lead the student to take a larger view of the subject of trouser cutting generally, and if he does so he will dismiss from his mind this partial way of looking at things. He will remember that trousers properly comprise two parts—the upper and lower—divided by the fork line, and that these must be treated as distinct ; each having its proper angle, or openness, according to the natural figure. The form and requirements of the lower limbs bear no resemblance to the form and requirements of the torso. Trousers must not be compared to a pair of scissors, where a movement of the top part directly affects a movement of the blades.

Many of these old-time notions served their purpose in the past, but will now have to give place to truer and fuller ones. When men's bodies are found to be the shape of a pair of scissors then it will be time to get up a Scissors System.

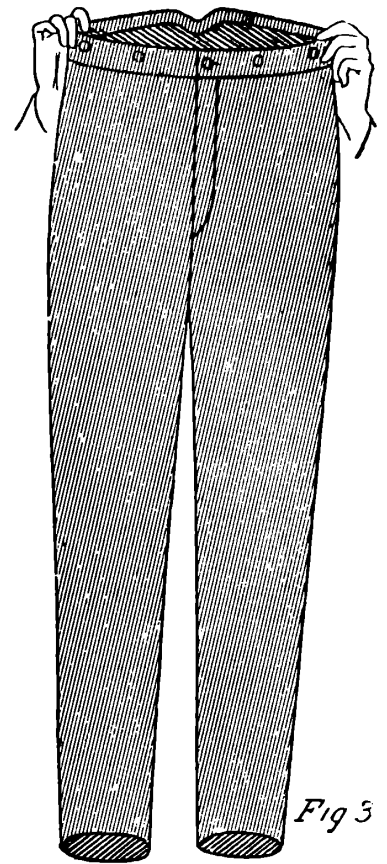
THORNTON'S INTERNATIONAL SYSTEM.



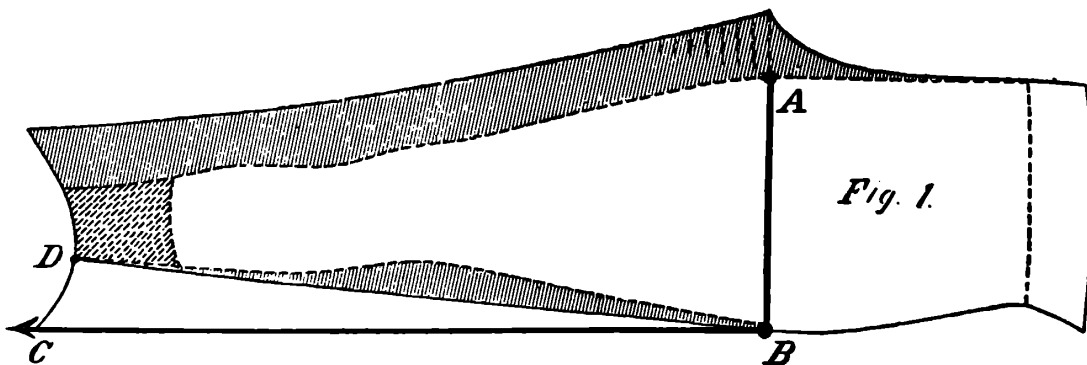
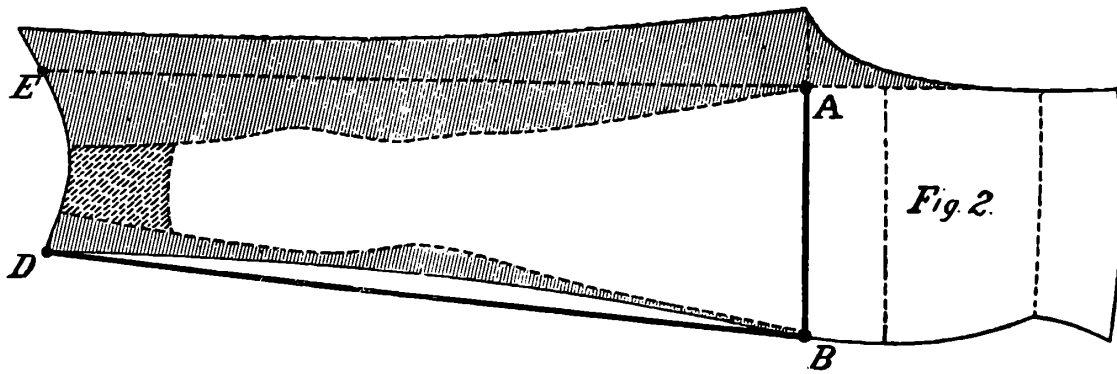
OPEN



CLOSE



NORMAL



SEAT ANGLE. . . .



THIS is another of those terms used by tailors in a technical sense, of which, however, the meaning is not clear to many. Not only with novices, but amongst experts, there is much variety of opinion and a lack of agreement—and these perpetuate confusion. It is desirable, therefore, to endeavour to set forth such an explanation of the term as, while commending itself to the judgment of fair-minded and thinking cutters, shall clear the ground for the learner.

- 1.—What, and where, is the seat angle?
- 2.—What is its size measurement, as tested according to the usual method of measuring angles?
- 3.—If this size varies according to the form, what is the accepted rule of variation?

Here are three simple questions pertinent to the subject, yet, probably, it would be difficult to find a dozen men prepared to answer them forthwith. This proves, not incompetency, for tailors are no less competent than other tradesmen, but rather the loose, slipshod, unscientific condition of our technics. The sort of answer we should most likely get would be—"Oh, this is how I draft my seat—it works all right." Then would follow some specific method—so much up, or so much down; a sixth here, or a twelfth there, and so on. But this is not what we require when searching for principles. It is not the system or method, but the why and wherefore of such method.

THE FIGURE ITSELF.

Let us first trace the angle in the figure itself.

Diagram I. A B D is a quadrant with spaces of five degrees marked thereon. E A B is a perpendicular frame-line parallel with the median (thick) line which passes through the figure. The four horizontals, square with the perpendicular E A B, should be noted, and distinguished one from another as follows:—

- 1—2 is fork-line (marked plain).
- 3—4 is the sectional line (marked in dashes).
- 5—6 is the seat-line in the International System (dotted).
- 7—8 is the waist sectional line (in dashes).

It will be seen that, as explained in the article on "Rise," the line 3—4, which passes through the *glutei*, is one inch (more correctly, one unit) above the fork; and 5—6 is three inches above fork, as explained in the International System. The point, however, now to be observed is the contour of the actual figure as seen from the straight line E A B. At seat prominence 3, the figure touches this frame line, whereas at A it has receded for hollow of waist to the amount of $2\frac{1}{4}$ inches (C). This, then, is the normal recession, or the waist indentation at the back of a man. As measured by the quadrant, the contour slope is distant from A about $12\frac{1}{2}$ degrees. Consequently the seat angle of the actual normal figure, as represented by A B C, is an angle of $12\frac{1}{2}$ degrees; or, in other words, the natural back suppression at waist amounts to $2\frac{1}{4}$ inches.

THE ANGLE IN THE DRAFT.

Let us now trace the corresponding angle in a draft of a pair of trousers.

Diagram II. shows a top and underside in juxtaposition. It is not easy to identify the figure angle with the system angle, but the diagram now before us will be the best illustration of their correspondence. 1—2 will again represent the horizontal fork-line as in the last diagram. Square with this is the upright line A B, which answers to the frame line E A B in figure 1. This also stands for the front or fall line in the top-side of trousers. C, situated at waist hollow, is 3 inches distant from A. Through C the seat line passes upward from B at the fork line. A B C, therefore, again represents the seat angle as reproduced in the garment.

The point B should be understood as the point of division marking the *front* of top-side, from the fork or thigh, *i.e.*, the portion that goes between the limbs, continued round to the fork points at 1 and 3; and to find this dividing point on the underside it is only necessary to insert a pin through the top-side, or to make a chalk mark, while the two parts, top and underside, are in position at this same point B.

OBJECTIONS ANSWERED.

Having said so much, we can anticipate objections from critics:

First.—It may be urged that, although the back of a well-shaped man recedes, say $12\frac{1}{2}$ degrees, as explained, yet extra provision must be made for stooping, &c., when a garment is produced; some say another $12\frac{1}{2}$ degrees, making 25 degrees in all. Whereas in the above explanation there appears no such provision.

Second.—It may be urged that the slope of the closing seam, as from B to C, varies in different systems—in fact, the entire outlines and shapes of these different undersides prevent any rule as to degrees of an angle being applied to them. For example, some systems have straight seats, some moderate, some crooked—and yet all seem to fit.

Third.—It may be urged that an attempt to fix seat angle by mathematical rule—such as by a certain number of degrees—is delusive, because the slope of closing seam changes with the amount of fork; in other words, the undersides of trousers can be shifted about, and the slope of the seat-line can be made anything in appearance.

These are the sort of arguments one gets when any attempt is made to apply principles to cutting. At a first sight or hearing they appear plausible and clever, but they can be answered.

It is quite true that provision must be made for sitting and other positions, but it is not true that it must be made always in the same manner. For instance, it is not necessary that the slope of seat-line (fig. 1) should be carried down to 25 degrees on the quadrant—always, of course, assuming that other points are kept in position. In fact, a great deal turns on these “other points,” such as the amount of fork, the throwing out of the side-seam at waist, and so on. But it is evident that, if any principle, any rule, any standard, is to be acknowledged in cutting at all, then all must agree to recognise the same standard. The basis laid down in the present paper is probably as correct and as fundamental as it is possible to have. Let us run over this basis once more.

The two drafts give us a common base-line in the horizontal marked 1—2. Upon this the perpendicular is erected (A B) in the figure answering to the frame; in the trouser draft, to the front of top-side. The seat angle in both is from A to C, and this quantity is fixed at the sectional waist-line which is located according to an intelligent rule explained in the article entitled “Rise.” Therefore, we obtain an angle A B C without any complexity. B, the apex of the angle, is the natural divider of front and inner leg, with its corresponding station on underside. These points, therefore, should be acceptable for all tests of systems, as they are definite and easily obtained.

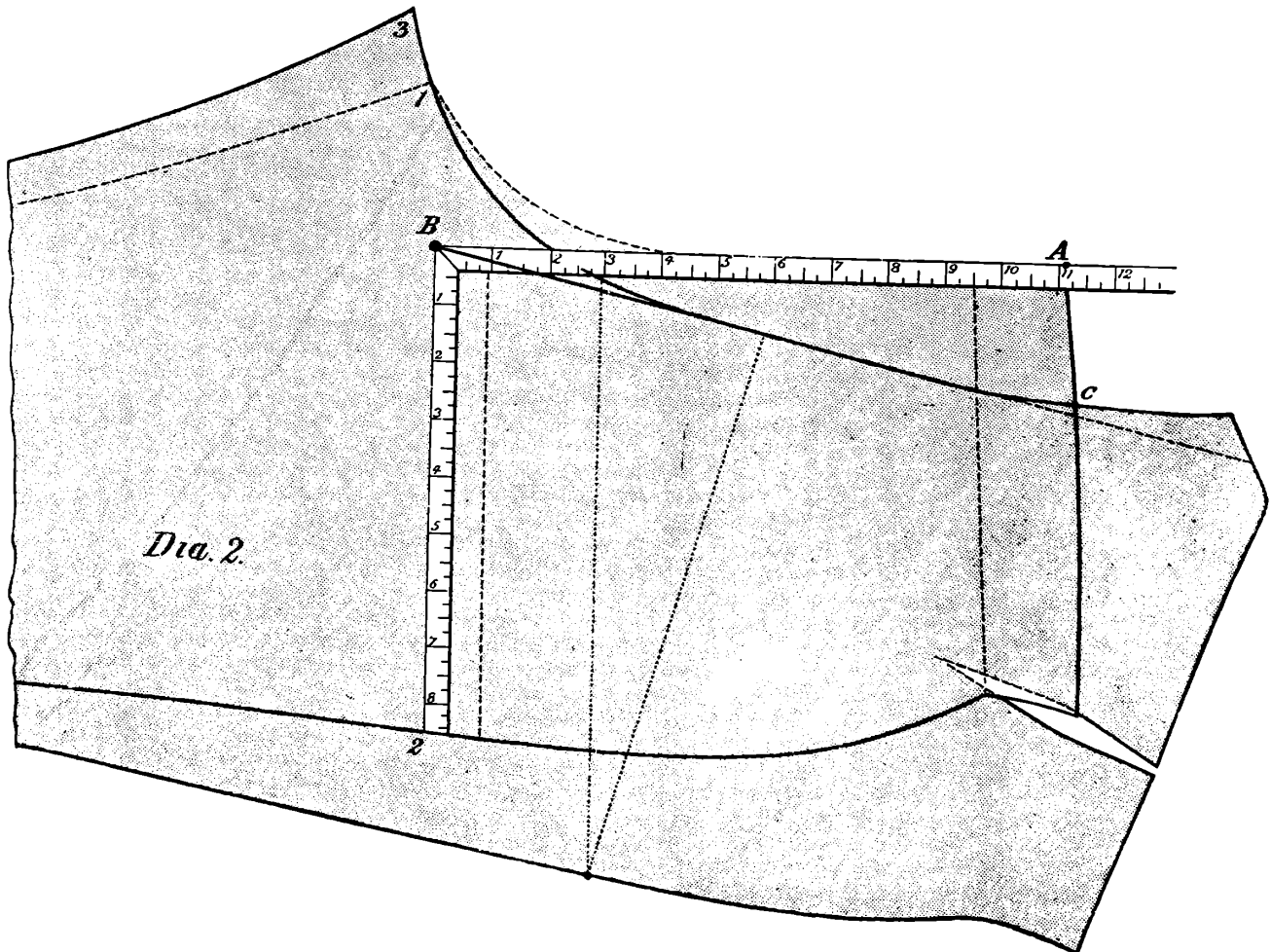
Now, as to the relation of the quantity for fork to the slope of seat-line. Our objectors say that the slope, and consequently the seat angle, changes according to this fork allowance, hence no definite seat-angle can be laid down. But why should it? This fork allowance is in reality an independent section, as we saw when dealing with the subject “Fork,” and must, if any standard is to be found, be recognised as such. Hence more or less of fork room can be given without interfering with the true seat angle, A B C.

Next, as to stooping room and ease in the buttocks. Such allowance should evidently be given across *from the seat line as a fixture to the side*, and it is better to draw a straight line from the knee, through the mark made for the side seam opposite seat prominence (see dotted seat lines) upwards to the waist, and then reduce the surplus of waist size at waist hollow by a fish pointing to the brow of seat, giving thereby length and roundness just where the form requires it; but the seat angle having been adjusted should not be interfered with.

Returning to the three questions. To No. 1 we have explained *what* and *where* is the seat angle. To No. 2, its size measurement, as tested at the back waist suppression, has been given in the normal; and, replying to No. 3, it is the business of a system to vary from this normal quantity $12\frac{1}{2}$ degrees, according to the size and form of the client—that is, the quantity A C is to be regulated in a methodical manner, as practice dictates, but keeping to the foundation principles, which may be taken as follows: A C to be one-third of the combined top and underside—fork quantities less $\frac{1}{4}$ inch. Thus in the normal size our fork quantity is $7\frac{1}{2}$ inches; one-third is $2\frac{1}{2}$ inches, and the $\frac{1}{4}$ inch deduction reduces it to $2\frac{1}{4}$ inches, which is equal to one-eighth of the seat measure.

This is the standard division given in the International System. Its working accurately provides for all size developments, and it only requires to be varied when special provision is being made for figures whose waist depression is not in accordance with the quantities given on the normal outline drawing (fig. 1).

The diagram illustrates the construction of a ship's hull cross-section. It features a curved baseline at the bottom with points labeled 1 through 7. A vertical centerline passes through point A at the top. A series of lines radiate from point B on the left to the baseline. A curve labeled "BACK CLOSING SEAM" is shown on the right side. The diagram is labeled "Dia. 1." and includes a note "+ 45°".



24

R I S E.



ALTHOUGH the subject of Rise is a simple one compared with other subjects already dealt with, there is nevertheless something to be said about it when approached from a technical base.

Rise is another of those non-expressive, unscientific terms mentioned in our opening article. Still we have to take it with others and make it expressive by giving it an explicit, lucid meaning.

By *Rise* is meant that part of a leg garment which is placed above the dividing fork-line, or the body part that rises from the fork-line; but this especially considered as to its altitudinal quantity. That seems simple enough, and some tradesmen are satisfied with this view of it. To them it is merely some given amount—ten, twelve, fourteen inches—or anything more or less.

However, when we come to analyse this quantity, it is found to comprise *three* divisions, if regarded from the point of anthropometry, and essentially *two*, if considered practically.

Let us see how this is.

Every intelligent student knows, or ought to know, that the human figure is divided, in the science of anthropometry, into eight height sections—called octaval height, or length sections. These parts are determined by lines. The line that passes through the seat—properly called the *gluteal* line, because of the *glutei*, or buttock muscles—is located *not* where the tailor's fork-line falls, but *one unit above it*. The next line, going upwards, passes through at the ilial region—that is, at the true or natural waist. The space between these two lines, A B, on Dia. 1, amounts to one-eighth of the stature height. For a man 5 ft. 4 in. it would be 8 inches, and so on, supposing the upward growth is ordinary. Above the ilial line, which marks the indentation of small of waist, the body usually gets bigger, gradually enlarging to the chest, and the garment, of course, has to follow it by being sprung out above the waist hollow. Thus we see that the Rise, commencing at fork-line and ending at the top of the trousers, or breeches, is made up of three quantities:

- 1.—The space between the fork and the gluteal lines.
- 2.—The space between the two sectional lines, gluteal and ilial.
- 3.—The space above the waist sectional line (see sections on Dia. 1).

But in practice the three are reduced to two—

- 1.—The quantity from fork to waist hollow.
- 2.—The quantity above waist hollow.

If it be urged that tailors need not be so particular in these matters of detail, then the answer would be—all accuracy of practice comes from accuracy of thought, and it is assumed that our students have an ambition to be correct in their operations. Not only so, but when trousers are to be made *sans bretelles*, or, on the anti-brace principle, to fit into the hollow of waist and find support on the projection of the haunch-bones, it is necessary for the maker to be much more careful than when they are made in the cheap, rough-and-ready style now, unfortunately, current. On the Continent this extra care is the usual thing.

Returning to the two latter quantities—

The details given above will explain why it is that some systems—for instance, *the international*—give instructions that a quantity of from $9\frac{1}{2}$ to 10 inches should be preserved between the fork and natural waist lines. This nine and a-half or ten is made up thus: one-eighth of height; *plus* one unit; *plus* $\frac{1}{2}$ inch for ease.

Of course this "fork to waist" space varies according to the form, and forms vary in two ways—in length and in girth. Length and girth are therefore two separate elements which are always present, and ought to be taken into consideration. The easiest way to do this is to reduce the said space to a rule which will meet all cases of variety of form. A complete system would provide such a rule. But here is one that can be recommended. It is based on a union of length and width, and both are obtained readily from an ordinary trouser measurement, which the cutter has at his service.

Rule.—*One-third leg length; one-fourth entire seat measure—take the mean of these two quantities.* For instance:—for a man 33 leg seam, 40 seat. Take 11 inches, and 10 inches, the mean quantity is $10\frac{1}{2}$ inches. Do the same for all figures.

This simple rule, devised by the ingenious author of "Form Growth," will locate the hollow of waist near enough for all tailoring purposes; it is therefore worth adopting.

Still another rule may be formulated by taking one-fourth of the full leg-length and supplementing it by one-twelfth of the half-seat measure. Thus in the 31 leg one-fourth is $7\frac{3}{4}$, one-twelfth of seat is $1\frac{1}{2}$, or a combined measure of $9\frac{1}{4}$ between fork line and waist line. Of course it will be understood that these calculations are only given here for the purpose of ensuring accuracy when complete, or careful measurements have not been taken.

The quantity allowed above the waist line is entirely a matter of style, custom, and individual taste. The average for town-made trousers is $1\frac{3}{4}$ or 2 inches.

The advancement beyond the front or fall line in cases of corpulence, also the *extra rise* at stomach, properly would be included in the subject of Rise, but, as they are treated fully under the heading, "Advancing and Receding Fronts," and in the working out of the *International System*, they need no repetition here.

RISE FIXED BY MEASUREMENT.

In a previous paragraph it has been explained that the distance allowed above the waist-line in a pair of trousers is frequently decided by individual taste. See Points A to B, and C to D, on Dia. 2.

So far as the actual *fitting* results of the cutter's work, it is quite immaterial whether this distance be arranged at the average $1\frac{3}{4}$ inches, or even $3\frac{3}{4}$ inches. What really is of the highest importance in connection with the subject is that the line A—C of the trousers draft should be so located that, in wear, it actually covers the natural "ilial" line of the body (see Dia. 1). In other words, the rise of the trousers from the fork line upwards to the waist must strictly harmonise with the same section of the body.

If the trouser draft is produced too long in the rise section (fork to waist) the garment in wear will drop at the fork and create an accumulation of loose material, and also appear too long at the bottom. The wearer noticing these defects will often endeavour to correct them by considerably shortening the braces. This makeshift will pull the trousers up to the fork and correct the apparent excess of leg length; but it produces other unsightly defects in the form of a foul fitting body, as the side hollow of the waist in the trousers will be dragged upwards out of its proper position on the body with a resultant formation of uncomfortable and unsightly contractions.

Now, as a matter of fact, a very large proportion of trousers are cut with an excess of rise between the fork line and the waist line A—C, Dia. 2, and this excess is due to the widely prevalent custom of taking the entire side length as a whole, and quite disregarding the necessity for ascertaining the actual portion of the side length that extends above the waist line.

Examine the measurement books of a dozen cutters and turn up the trouser measurement for comparison. In all probability nine out of the dozen will be set out in the following order:

FIRST EXAMPLE: 42, 31, 15, 18, $8\frac{1}{2}$, 8.

SECOND EXAMPLE: 44, 31, 15, 18, $8\frac{1}{2}$, 8.

Anyone at all conversant with average measurements can easily decide that the list given runs in the following order:—

Side length, leg length, waist measure, seat measure, knee measure, bottom measure.

But in the two examples given, although the leg lengths are identical in measurement, the side seams diverge to the extent of two inches, for one is 42 and the other 44.

A cutter who is thoughtless enough to take measurements such as shown in the two examples given above is just the man who will be foolish enough in cutting his trousers to mark off his total leg and side lengths as from A (bottom) upwards to B and C (Dia. 3), and then fix his waist line by marking down some fixed quantity—say about two inches from C to D. As a result in the *first example* there would be an actual rise of nine inches from fork to waist, while in the *second example* a rise of eleven inches. Let it also be noticed that in both examples the rise actually required is the same, as both the leg lengths, and all measures excepting the sides, are the same. Such a serious mistake as this could never occur if the cutter had been properly trained in the taking of his measurements. In such a case he would very carefully notice when measuring the precise position of the waist hollow, and include in his quantities the amount that the trousers extended above it (see Dia. 4). With this aid to accuracy the measurements of the examples given above would read thus:—

FIRST EXAMPLE, $1\frac{3}{4}$, 42, 31, 15, 18, $8\frac{1}{2}$, 8. SECOND EXAMPLE, $3\frac{3}{4}$, 44, 31, 15, 18, $8\frac{1}{2}$, 8.

The first example shows that $1\frac{3}{4}$ inches is desired above the waist line, and the second that $3\frac{3}{4}$ inches is required.

In an intelligent plan of drafting these results would be directly obtained, as the cutter would first measure his full side length, say, as first example, 42 inches from A upwards to C, and his leg length, 31, from A to B. He would then measure from C to D, the measure taken, $1\frac{3}{4}$, and thus fix his waist line (see Dia. 5).

In example 2, he would proceed in the same way by measuring up from A to B, and C, his full leg and side lengths (see Dia. 6), and then by marking down from C to D the measure taken ($3\frac{3}{4}$) again secure the proper position of the waist line. In both these cases the lengths between fork and waist would be alike, while the extra rise required for *example 2* would be placed where it was needed, *above* the waist line.

It is in the absence of these important measurements that the "Rules" given in the early part of this paper will be found of direct utility.

THORNTON'S INTERNATIONAL SYSTEM.

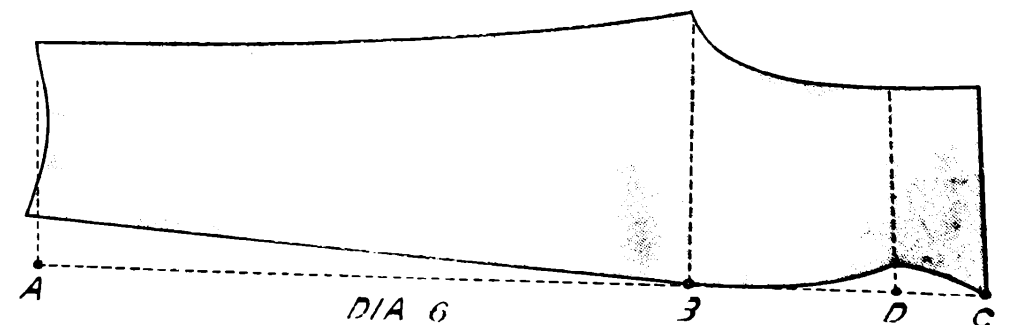
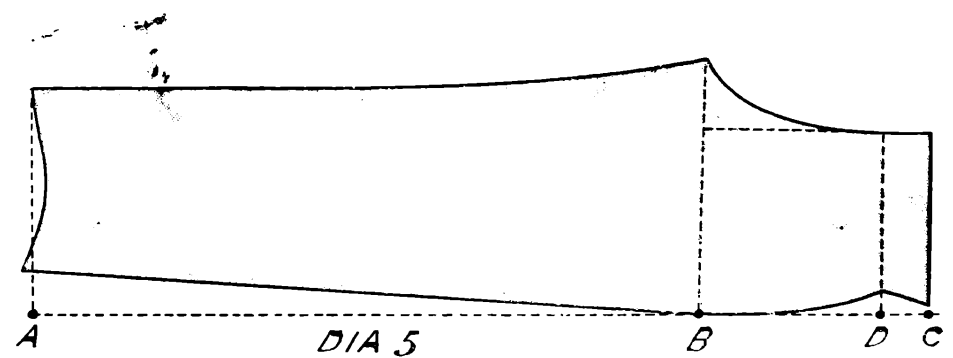
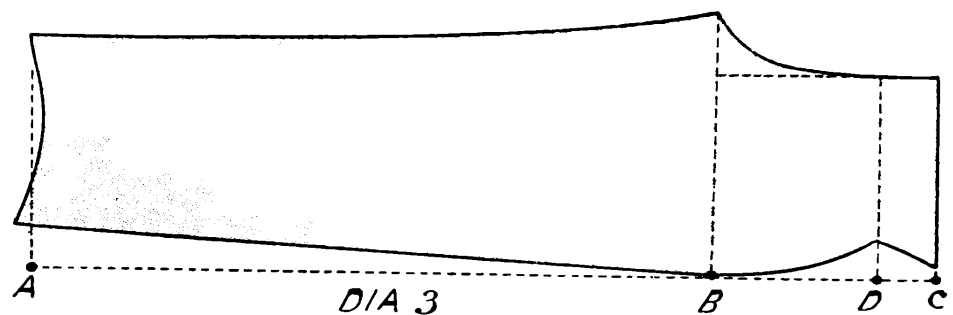
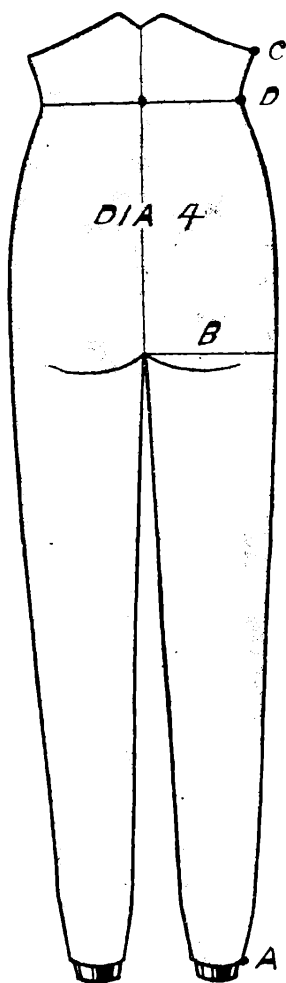
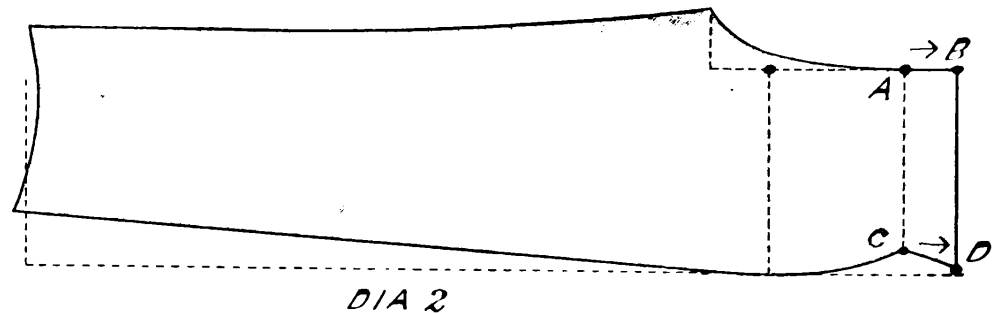
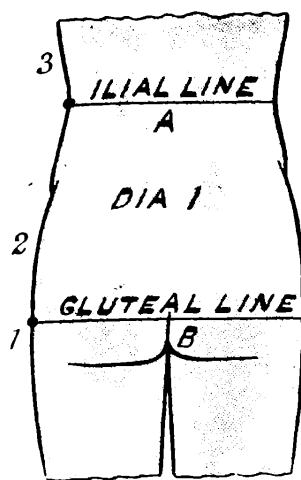


PLATE 142.—THE RISE OF TROUSERS.

CONSTRUCTION LINES.

WHAT do tailors mean by a Construction Line?

To answer this question is the purpose of the present paper.

The term in respect of a tailoric draft answers the same purpose as the term "base line" in a geometric figure—both form the base or foundation of the drawing. Why not, therefore, adopt the word *base*, instead of the word *construction*? The reason is that our construction lines do not always come at the base, or bottom of the diagrams to be produced. We see no advantage, then, of altering the term.

A simple reply to the first question would be—A construction line is that line upon or by which we construct our draft. The term is now to be applied to Trouser Cutting, and its full, or encyclopædic, meaning set forth.

AS APPLIED TO TROUSER CUTTING.

In the article, OPENNESS and CLOSENESS, it was shown that the primitive way of drafting trousers was on the base of a right angle, or, as tailors call it, a square. (See diagram 1.)

On diagram 2, the student will observe the actual location of this line on the body.

In drafting from this basis, a straight line was drawn on the paper, or the cloth. If the latter, it ran down the selvedge end. In either case this line represented a perpendicular, or plumb line, falling from the hip projection. Square with this cross lines were drawn. Upon this right angle the draft was founded by simply measuring only from points A, B, and C, to the actual measurements required.

This simple and crude practice was continued until our predecessors discovered their error by means of visible defects of fit in the finished garment. But the discovery was a work of time.

Certain young cutters of the present day are inclined to sneer at such primitive efforts.

"I should have thought anybody with a grain of sense would have known that a line like that wouldn't do," said one new-fledged artist with a large eyeglass and a small mind. Would you? Well, your thoughts of to-day are not identical with the thoughts of your struggling grandfathers.

A DIGRESSION.

Let us turn aside for a moment: This slow progress of the Tailoring Trade—notwithstanding the great efforts to improve—How comes it?

The fact is this trade has been singularly unfortunate in having no assistance from men of learning external to itself: hence probably the dim apprehension of principles and scientific bases. A mechanic, no matter how humble his line, can find abundant help from the scientific world. The artisan and clerk can find text-books—magazine articles—exhibitions, technical schools, to give him needed support. But what English professor or science teacher, or newspaper editor, or public man, has ever done anything for the technical instruction of cutters and tailors? The whole body of them have treated and do treat this great industrial enterprise as if it was NON EST.

No. We tailors owe little to the outside world, and about as much to the magnates who scoop in wealth from within, and give nothing back. What knowledge has been acquired has been slowly evolved through struggle and perseverance among ourselves. The nation—local authorities, individuals—have alike ignored the trade.

Can anybody wonder, therefore, that a knowledge of principles was slow in coming? It took a long time for system makers to learn the value of these construction lines. As a proof of this there are even now many cutters who, it would seem, judging from their cloudy ideas, have scarcely emerged from the Early Neolithic age of crudity.

RESUMING THE SUBJECT.

This perpendicular line will be here called—the Side Construction Line. The objection to it is that it makes the trousers drafted by it too open in the legs, causing defects, as are fully explained under the subjects of *Alterations* and *Openness and Closeness*.

The next stage was to avoid those defects by giving more material inwards—that is, by *closing* the trousers, and, in all cases of narrow-legged styles, by cutting off a piece down the side.

(Dia. 3.) Here A, B, is Hip Line horizontal with the ground. B, C, is the Side Construction Line, square with it; E, D, the corresponding leg seam.

The broken lines B, C¹, and E, D¹ show the new outline—the second stage—which experience had taught was needed to avoid the defects of Openness. The space, XX, indicates the piece of cloth that was cut away to obtain the desired results in cases of narrow styles.

But there was a serious objection to a plan of this kind. There was waste of cloth—and cloth meant money, more money often than it does now.

What was to be done?

A further stage.—Other experiments showed that, when one leg of a square was placed on this new line, B, C¹, with its other leg near the horizontal, as for instance A, B, the effect was as if the material had been cut across the hip, and a piece inserted in the slit (see Dia. 3), where A, B, F, represents the insertion. Therefore, the outer part of the figure had become lengthened; but the inner part not.

This discovery led some system makers (so-called) to base their drafts upon this principle. In such a case the cross line, A—F, virtually becomes the controlling factor of "closeness and openness." It may be called the

HORIZONTAL CONSTRUCTION LINE.

Its advocates claim for this method—simplicity. Notwithstanding, the Cross Construction Line is not the best that can be found. Mathematically, there is nothing to be said against it, but practically it is open to objection.

1st.—Our experience is that cutters are not well acquainted with the nature of angles (although they ought to be), consequently they often practice with them in working out their various systems without considering their effects. This non-knowledge often leads them into difficulties, which a little application to the subject preliminary to drafting would save them from.

For instance, the quantity allowed between B and F affects the quantity between C and C' (this fact they may know); but it determines it according to the length of the two hip lines. These lengths do not bear any fixed proportion to the leg lengths, both varying with the form or figure for which they are cutting. Consequently a person thoughtless or ignorant of the relations of the angles he is using may be making changes in the degrees of Closeness and Openness without knowing it, and is therefore liable to err.

2nd.—In choosing a system, it is preferable to select one that works directly, so that the worker can see what he is doing; also, one that reduces sectional errors as much as possible.

The Horizontal Construction Line, as to both these two points, cannot be depended upon.

The next stage.—This was to find out that the same effect as cutting the piece off the side could be obtained if another kind of construction line were used. When it is remembered that all horizontal lines are squared with the construction, wherever that may be, it will be evident to the student that a change in the position of the latter really meant that the trouser draft would be drawn on a different angle—not a right angle. The more a construction line converged to the side, or plumb, the closer would be the style of the trousers. In Dia. 3, A, B, C, is a larger angle than A, B, C, in Dia. 4, C answering to C' in Dia. 1; the more acute the angle the less distance is E from C. Consequently the trousers are closer.

When this use and power of construction lines was apprehended—or, rather, began to be apprehended—would-be system makers got up all kinds of drafts and figures, often varying the position of the points, lines and angles according to their own fads and fancies. Sometimes the variation made no real change in the finished garment; sometimes it made too much—producing bad-fitting leg gear—yet the system maker didn't know why. In fact anybody, however ignorant of form-growth, or of the barest elements of Euclid, or of drawing, considered himself quite capable of concocting “a system.”

The consequence was, and long has been, that the tailoring trade has suffered from a plethora of these crude, unscientific arrangements of lines which nobody understood, including diagonal lines and other mysterious features.

Thus we have had

CENTRE CONSTRUCTION-LINE SYSTEMS.

Now, a system properly so called would have its chief line in the same position as a line running down the middle of the natural leg. Such a line would be a plumb line falling from a point midway across the waist line, supposing that the top-side waist was cut as usual half the half-waist measure. Thus for 31 waist, half the half waist would be $7\frac{3}{4}$; the centre waist-point would be $3\frac{7}{8}$ from the front. (See Dia. 4.) C, W, P, is centre waist-point, from which a plumb line suspends, a line corresponding to this on a trouser system would be a Centre Construction Line. (See also Dias. 5 and 6.)

But there has been much loose thought in this direction as well as in other directions.

Any line that appeared *somewhere about the middle* of a system has been reckoned a *centre* leg line. Result: confusion of ideas; chance-work in practice.

Still, given a correct Centre Construction Line, although it is better than some others, we hold it is not the best, and for this reason: it *does not delineate the sections* most concerned in cutting trousers in the readiest way. Of course, it might be made to do this by giving certain quantities on either side of the line, which some systems do. But, at the present day, when the cutter's work has to be done at railway speed and at low fares, we need a method rapid as well as accurate.

HIP CONSTRUCTION LINE.

This is a construction line used in the arrangement of a few systems. (See Dia. 7.) Its actual position on the body is represented by Dia. 8. As its location is parallel with the construction lines previously described, it follows that a simple readjustment of divisional quantities will ensure an outline identical with those previously dealt with. This line was used at least forty years ago by an itinerant teacher named Thorn. (His system is in the “Thornton Institute” Library.) It was also used by “Jack” Burton, at present a leading American cutter, but a man well known to his old London colleagues, and it was also adopted by the late Dr. Humphreys in his last trouser system, the “Gem.” The hip line is sometimes one-twelfth from side seam (see point D), and sometimes one-eighth (see point C).

There is still another class of systems—those having a

FRONT CONSTRUCTION LINE.

And here the *International System* comes in.

This front line is a production (that is, a continuation) of the *front*, or full line of the garment, and below the fork line (which divides the body from legs) it represents the *inner part* of leg, dividing the front part of the trouser from the part that goes between the legs, which latter may be called the “Between Leg Sections.” In a similar way the front, or full line, divides the topside front from the fork section. The lateral position of this guide line—that is, how far it converges towards the side plumb-line, determines, as before stated, the degree of Openness and Closeness—an important point in trouser building. It will be found that the convergence in the *International* system amounts to about *one-third of the scale*, or the difference, in the normal, of nine inches (at hip) to six inches within a fraction (at bottom), and this amount produces a smart, stylish, close trouser, with all necessary sectional divisions accurately provided for.

THORNTON'S INTERNATIONAL SYSTEM.

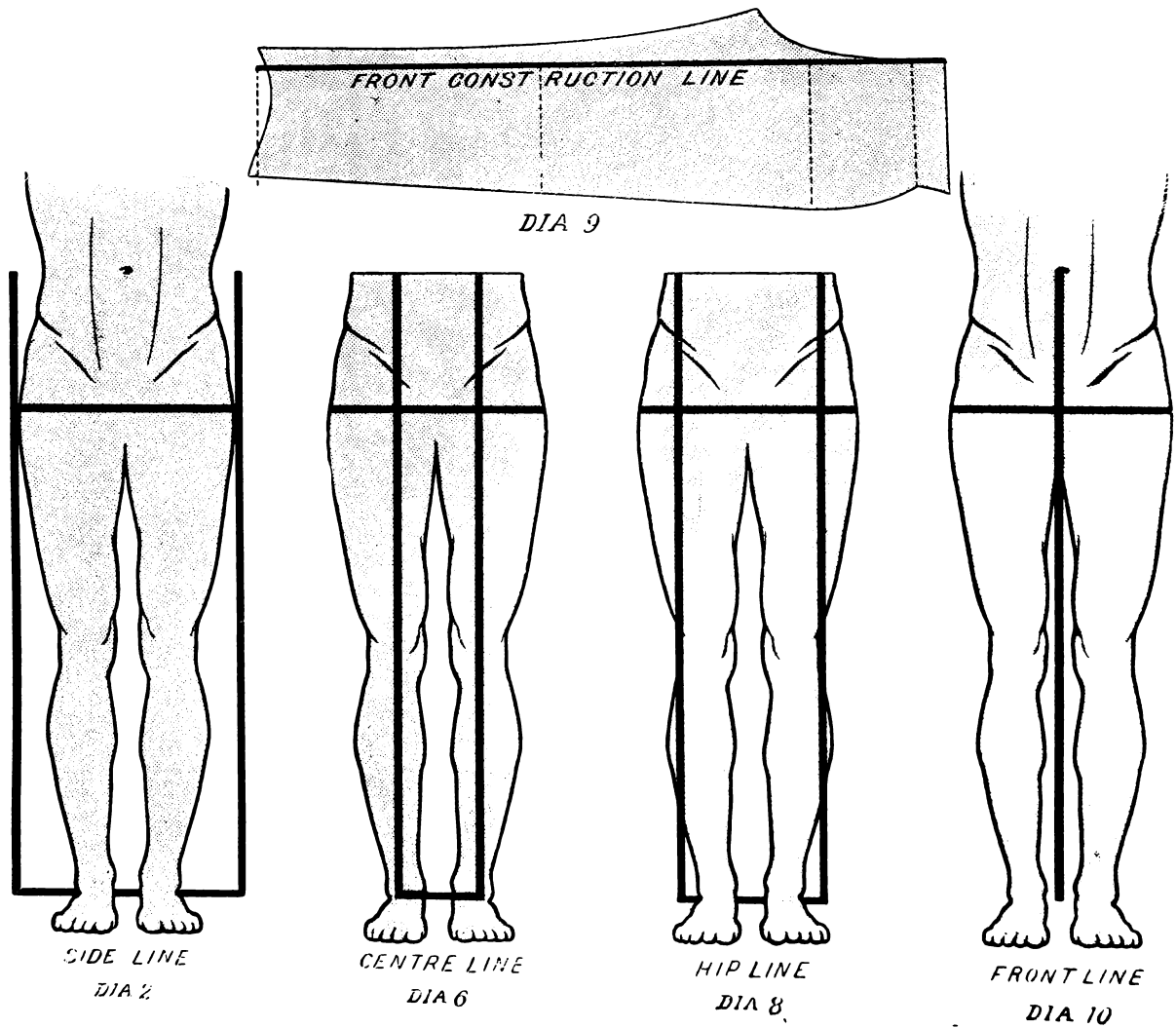
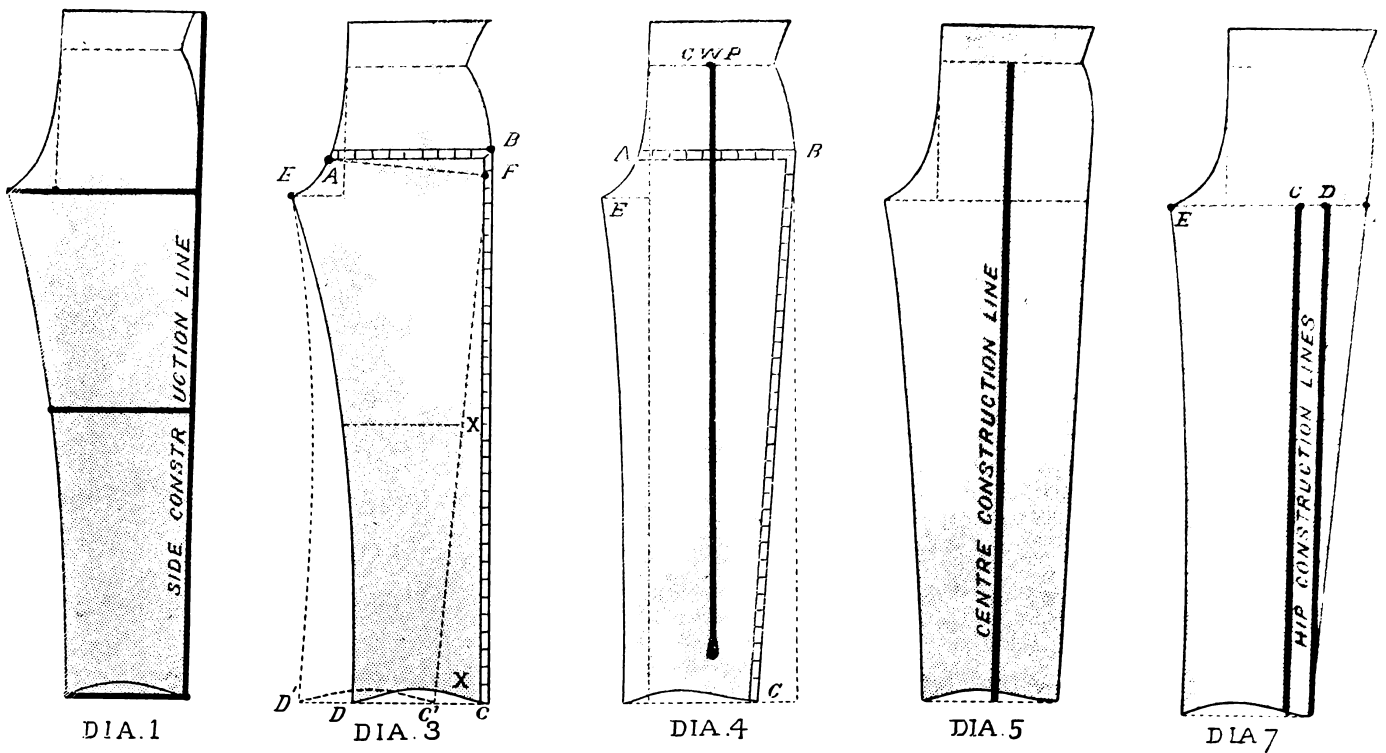
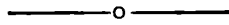


PLATE 143.—CONSTRUCTION LINES.

BASTING, TRYING-ON AND FITTING.



A FEW practical hints on the above subjects may be useful, especially on account of the difference of custom and requirement obtaining in various firms, and also of the rapid changes now going on in the production of bespoke tailoring.

In the present condition of things is trying-on necessary?

We are frequently asked the question. The reasons for asking it are such as these: Competition is increasingly keen. Prices for labour very low. Production must be rapid and cheap. After so much effort to reach perfection should not tailors be able to make without trying-on? What is the good of trying-on?

Our answer is this: For bespoke orders trying on is undoubtedly advisable, and ought to be recognised as an essential part of the process of production. There are details which cannot be properly adjusted unless the garment in course of making is put on the figure for whom it is being made. This as a rule; but there are exceptions, and these exceptions are matters for each firm to attend to as it likes.

As to the question, Is trying-on necessary? No! not always. Only, here every case must be considered on its own merits.

The tendency to "finish without try" that is noticeable to most of us is not a good sign. Of course it proves increased dexterity, and a certainty in cutting and making unattainable years ago; but it also shows a drift towards making bespoke work on the same lines as ready-mades; it implies haste and carelessness. It is a sign of decadence from first-class tailoring. If tailoring was in the healthy condition it ought to be, such a practice would be impossible.

Proceeding on the principle, therefore, that trying-on is a natural part of production, we proceed to deal with it.

DIFFERENT WAYS OF TRYING-ON.

First.—The "Skeleton," or "Flesh" Baste.—In passing, what absurd terms obtain in tailoring! Here "skeleton" and "flesh" imply the same thing, yet they are contradictory terms. We want a word-builder in our line. But skeleton bastes are not always the same. Sometimes they are made without sleeves; at other occasions with one sleeve. But always the term means the parts merely basted together, canvas only included. Now there are cases when a preparation of this is useful and advisable. Suppose we have to make up some strange garment—out of the ordinary run; or have to produce a novelty. In such a case a light baste is a good idea. We are not sure of our ground, we are experimenting. Consequently it is well to "hasten slowly." But for ordinary work a rough try-on of this character is not much good—at any rate, not to a man who is competent to cut. The reason is this: *The idea of trying a garment on in any unfinished state is to see what it will look like when it is finished.* A skeleton baste will not tell you that. During the process of making and building up certain changes take place, which changes an experienced cutter has provided for in cutting. It is impossible that these should have taken place with a flesh baste. So that you are little forwarded by your attempt—especially so with no sleeves in.

Every tradesman, of course, conducts his processes as he thinks best; but we should not recommend the skeleton as an ordinary course—nor should it be necessary.

Second.—The Full Baste.—This means all the parts tacked—seams either pressed open, or laid over flat. Whichever is done, the same amount ought to be taken up in the seam allowance; that is, in an ordinary way, two quarter-inch seams. The wadding is added, or side bodies made up in the case of a body coat, and facings basted on; a collar also should be put on.

Tried by the test just given it is clear that we can have some notion of what the finished job will be like with such a baste. To cutters who are not sure of their work this method is advisable; also with very special jobs; or when a client is very faddy; or when several tries are given for the sake of effect. Some customers would think themselves defrauded unless they tried on two or three times.

Third.—The Forward Baste.—This means that the garment is partly made—seams sewn; fronts made up; breast pockets in; linings at least basted in, if not felled; a proper collar on, &c. Sometimes pleat pockets are put in, at other times they are not. The parts not finished are holes, collar, sleeves, and, may be, pleats.

The forward baste is the best of all—tried by the test mentioned above—because the garment being in an advanced state it can be seen what it will become. Unless there has been a previous essay the forward try is for experienced men. If a cutter is not pretty certain of results it is well to get his job ready in a less advanced form.

Fourth.—There is also a final try, a “try after finishing,” or very near finishing. Some firms put tacking threads in their garments to imitate a baste, and “chance it.” But beside this—it is a good plan, whenever possible, for a tailor to see a particular coat, &c., on in the above condition—finished—before delivery. The next best thing is to examine it on someone else similar in build to the client.

HOW A COAT SHOULD BE FITTED ON.

A coat properly prepared for “a try” is one thing, a man competent to try it is another. Competency, of course, comes by practice. A few hints for a young man to start with may be useful. Be careful to get the coat properly on your client. Draw it up at the sides of the neck. Gently feel with your right hand whether the shoulder head is clear—that is, if there be room enough round the deltoidal part. Now, slip first your right hand under the left scye in order to ascertain the same fact in respect to the bottom and front part of armhole; second, do similarly with left hand the right scye. If all is right, draw the front of coat down firmly but gently. Proceed to button it, casting your eye over the whole of it—observing that the garment is evenly and properly *on*.

The points to be noted can be taken one by one.

(1) *Fit of Collar.*—Its height; closeness; evenness. The amount of linen correctly exposed depends somewhat on taste; but say one inch for an undercoat, half an inch for an overcoat. The top seam edge should lay close and even on the linen. If it does not do so, mark the alteration.

(2) *Shoulders and Armholes.*—Their width, run of seams and general fit. *Width* means whether the shoulder of coat is in harmony with shoulder of customer. It may appear narrow and mean; or it may project beyond the figure, bearing an artificial, built-up aspect. As to the armholes, the usual defect is, as of old—although less in degree—at the back and lower part near the blade-bones. So that it is well to specially observe that point. Note also if scye of coat is fairly close to the body; at the same time, easy and comfortable.

(3) *Balance.*—The hang, or balance, of a coat is defective when it A, clings to the buttocks; B, shows surplus stuff in back scye section; C, is full in the lumbar or dorsal section of back; D, projects in front instead of hanging plainly; E, runs unevenly round the bottom, not parallel with the floor.

Other signs of defective balance have been treated exhaustively in previous articles; these latter may be referred to.

(4) *Sleeves.*—The following are some indications of bad hanging sleeves. A, Diagonal creases running from shoulder head to back arm; or, B, diagonal creases running from shoulder head to forearm. The appearance is as if the exact summit of the sleeve were being drawn at that point. C, Forearm seam running outward, instead of forming a line with the centre of the thumb when arm is vertically suspended. D, Sleeve-head fulness in wrong place; for example, too much or too little of it at the top. Fulness brought down too low at the front. Fulness too backward. E, Surplus cloth in inner bend of arm.

But it is possible for sleeves to hang correctly when the arms are down, whereas when the latter are raised, or moved backwards and forwards, they immediately form bad folds, and cause discomfort. Consequently, when trying-on, sleeves should be tested by the movement of the arm.

Here is a test: If the wearer can move his arms freely without feeling uncomfortable, and also without moving (unduly) the body of the coat, then it is good enough.

(5) *Suppression.*—Defects of suppression reveal themselves by A, folds, or slight creases, generally of diagonal shape emanating from the waist region, be it back or sides; B, surplus material *above* the waist, either near the curved seams at the back, or somewhere under the arms, and about the front of scye. These defects arise from over-suppression. On the other hand, insufficient suppression reveals itself in shapelessness, and a surplus size of waist. A practised eye takes in all these things at a glance, and the practised hand makes the necessary memoranda marks.

(6) *Style.*—This means a general oversight of the entire garment. It includes such details as A, length of waist and of skirt. B, Length of coat. C, Harmony of seams. D, The *form*, or smart appearance of the coat as a whole. E, Length and width of sleeves; lapel; turn of collar ends. F, Drapery, or fashion fulness.

(7) *Details as Ordered.*—It is possible that one's client has given his own orders, which may involve more or less of specific details. Of course these have to be attended to, so far as the stage of progress in which the coat is tried will allow.

(8) *Front Edge, or Buttoning.*—This, in common with the aforesaid particulars, will require treatment and observation according to the sort of baste—whether skeleton, full, forward, or finish, &c. Sometimes edges are not turned in at all, but are left free to be adjusted on the figure. This is frequently the case in ladies' garments. When this is so the real edge as intended should have a marking thread inserted to show where it is. In theory these edges ought to meet exactly, without any pressure or surplus. If they do not the fitter has to mark the required alteration, having first pinned the fronts—mark of edge to mark of edge, with the inlay outside. A defective front edge is one that is too wide or too narrow at any part of the front.

FITTING-ON AND FITTING UP.

Assuming that a coat has been prepared for fitting-on in any of the forms previously described, and that it is properly placed on the customer's body, the armholes brought well forward, and the crease row to collar well up on the neck, the operator will be in a position to proceed with the fitting.

Balance.—Attention should be first directed to the balance, or hang, of the front and back sections, as any error in this adjustment will affect many parts of the garment.

Front Balance Long.—In this case the coat will fall away from the front and project outwards at the lower parts of the back.

Correction.—Rip off the collar and rip the basting of shoulder seams. Next, by manipulation of the hands, rearrange the hang of the coat from the breast line downwards. Then smooth the front shoulder upwards towards the shoulder seam, and fix the surplus length under the shoulder seam to back by pins. Place the collar round the neck and pin it in the proper position and to the proper length. Then fix the front edges, which will hang parallel, by pins, and proceed with the examination of the local sections.

Front Balance Short.—With this defect the bottom of the foreparts will project, while the back portions of the garment will cling inwards towards the back of wearer.

Correction.—Rip off collar and open shoulder seams. Pull front length of shoulder downwards the required amount and pin the edge of the back shoulder seam to the inlay of the front shoulder seam. Pin on the collar in correct position, fix the front edges by pins, and proceed with the sectional alterations.

BREAST TOO WIDE (*Fig. 1, Diagram 1*).

When the coat is pinned down the front edge the overlap (A—B, D—E) is excessive. Mark a distinct line with chalk from A to D on the right forepart.

Fitting up.—When the coat is being re-marked for the workman, smooth out the forepart edge, and measure the distance from A to B (diagram 1), also from D to E. Next draw a line as F—C, midway between A—B and D—E. This line gives the real centre of the body. In single-breasted body coats allow 1 inch in front of the line for the correct edge. Allow for turning in beyond the inch.

BREAST TOO NARROW (*Fig. 2, Diagram 2*).

In this case the coat, when put on the body, is too small across the front. As an illustration, it is assumed that the two front edges just meet.

Fitting up.—Smooth out the inlay down the front edge. The dotted line A—D (fig. 2) is the defective edge as fitted on. Mark on the inlay from A to E and D to F the 1 inch required for overlap, plus its allowance for turning in.

TOO SMALL AT BOTTOM BUTTON (*Fig. 3, Diagram 3*).

Here the coat, as fitted on the body, is the right size at the top button but too small at the bottom one. Pin in this position. Do not attempt the pulling forward of the lower part. Allow it to lay fair. Mark a line with the pipeclay from A to D on the right forepart.

Fitting up.—When re-marking, smooth out the inlay of front (diagram 3). Measure distance from B to A, and from D to the front of defective edge. Draw the real centre line midway from C downwards. In front of the line C allow the 1 inch overlap at points A and F.

TOO LARGE AT TOP BUTTON (*Fig. 4, Diagram 4*).

When this coat is pinned on the body it is found to be the correct size at the lower button but too large at the top one, the reverse of the foregoing defect.

Fitting up.—The front inlay having been smoothed out, mark as diagram 4 from A (the defective edge) to B, and from D to E. Next mark the line C—F, midway between A—B and D—E. This is the real centre line, and the usual 1 inch overlap (plus turning in) must be allowed beyond it.

SURPLUS FOLD ACROSS BACK STRETCH (*Fig. 5, Diagram 5*).

This coat, when pinned on the body, shows a horizontal fold across the back, A to B, fig. 5. By ripping the shoulder seams and passing the back upwards, this defect could be rectified; but it is preferable to pin in the exact amount of surplus in a cross pleat, as suggested by the drawing.

Fitting up.—Smooth out the back neck and shoulder seams, and mark with pipeclay exactly where the pins show the top and bottom edges of the fold. Then remove the pins and the chalk marks will show as from A to B on diagram 5. Measure the distance the horizontal lines are apart, say 1 inch for illustration. This amount must be marked down from G to H, F to E, and D to C, and the upper part of back recut accordingly.

VERTICAL FOLD AT BACK SCYE (*Fig. 6, Diagram 6*).

In this defect pin in the exact amount of surplus as from A to B, fig. 6.

Fitting up.—Mark with pipeclay the positions of pins on both sides of the fold. Then remove the pins and measure distance from C to D. Mark from E to F the same amount and reduce back width as suggested by the solid lines.

* * * * *

Of course, all the foregoing changes are only practicable when "baste ups" are being dealt with. If the coats are "forwarded," or finished, they can be carried out in the ways suggested in the articles on "alterations."

THORNTON'S INTERNATIONAL SYSTEM.

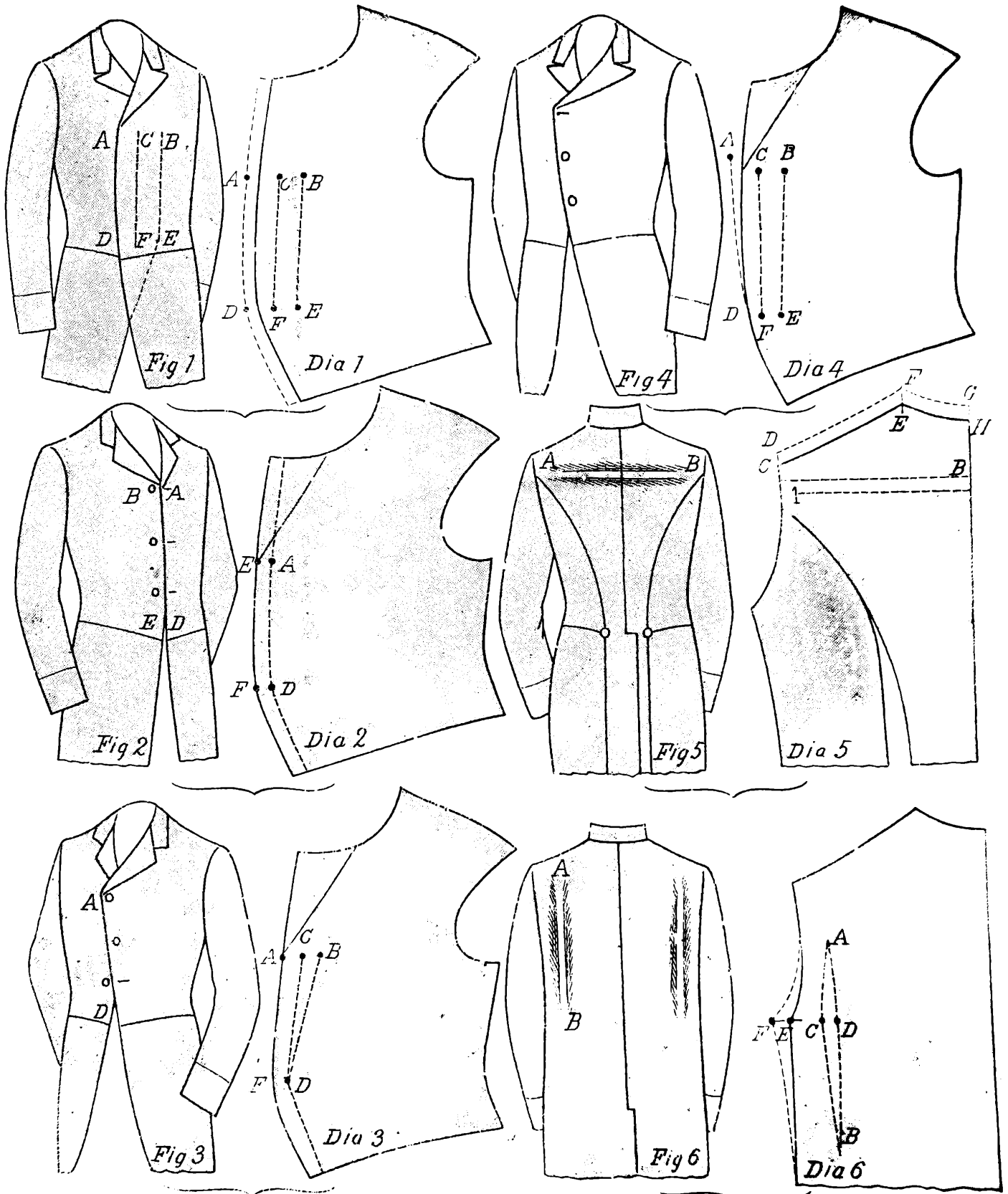
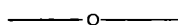


PLATE 144.—FITTING ON AND FITTING UP.

FITTING-ON AND FITTING UP.—(Continued.)



BACK SKIRTS OPENING (Fig. 7, Diagram 7).

In this case, *after the balance has been corrected* (see previous instructions) and the front edges of the coat have been pinned in the correct position, the back skirts, instead of falling straight and level with the back pleats, run away in the directions indicated on the drawing (Fig. 7). The edge of the back skirt A, instead of reaching to C, which should be the same distance from F as E is from D, at the top, shows an opening at the bottom. To ascertain the amount of alteration required the cutter should measure the distance from A to C.

Fitting up.—In fitting up to correct above defect the skirt should be smoothed out with the iron (see Diagram 7). Next mark from F at bottom of pleat to C, one half of the distance from A to C (Fig. 7) as ascertained by measurement. When this has been done re-form the curve of pleat line from the top to C. This will ensure the correct size.

Note.—This defect may be due to an insufficient amount of skirt fulness over the hip. If such is the case, the waist seam should be ripped out while the coat is on the figure and the necessary amount of ease passed forward from the top of the pleat E. The back skirts will then hang even without letting out at the bottom.

BACK SKIRTS OVERLAPPING (Fig. 8, Diagram 8).

Here we have the converse of the previously described defect. The coat having been placed on the wearer, the balance corrected, and the front edge pinned in position, the bottom of the back skirt A *overlaps* the edge of the pleat line. To decide amount of alteration, a pipe-clay line should be drawn down the skirt exactly level with the edge of the back skirt.

Fitting up.—The skirt should be laid upon the board (as Diagram 8) and reduced at the bottom from F to C, one half of the defect previously ascertained by measurement.

COAT TOO LOW IN THE NECK (Fig. 9, Diagram 9).

This coat when tried on does not come as high upon the linen collar at the back as it should do. This is a very unsightly defect. The fitter should note the exact position on the linen collar that the coat should properly reach, and from such position should measure down upon the back seam 3 inches, where a X should be made with pipe-clay.

Fitting up.—(Diagram 9). The coat having been smoothed out should be placed in the position shown, and the distance from X to A arranged at 3 inches less the height of the collar stand. If a thread mark be inserted at the X on back seam, the height of the collar may be correctly tested when the coat is finished.

COAT TOO HIGH IN THE NECK (Fig. 10, Diagram 10).

In this defect the coat, when on, is too high at the back neck, not showing enough of the linen collar. A mark should be made with pipeclay at the correct height and a second X at 3 inches down upon the back seam. (See Fig. 10.)

Fitting up.—The coat having been smoothed out should be placed in the position suggested by Diagram 10. The distance from the lower X to A should then be reduced to 3 inches less the height of the collar stand.

SLEEVE HEAD TOO FLAT (Fig. 11, Diagram 11).

This coat, when on the body, is defective in the fit of the sleeve. From the outside of the sleeve, about level with the elbow, folds, or contraction, is seen running upwards to the top of the fore and hind arm seams. The sleeve head should be ripped and allowed to drop downwards until the folds disappear (see Fig. 11). Measure the amount of the opening from A to B.

Fitting up.—Smooth out sleeve head and sink at top of fore and hind arm seams the same amount as measured on the body. As this change shortens the sleeve, the same amount must be added to the length of bottom.

SLEEVE TOO SHORT (Fig. 13, Diagram 13).

The sleeve, when on, is short (Fig. 13). Measure the amount of deficiency and make a horizontal mark to the same extent. The addition of two short strokes of pipeclay in an upward direction indicates that the sleeve is to be *lengthened* to the amount shown by the horizontal line.

Fitting up.—The line for the turn-up must be re-marked as Diagram 13.

SLEEVE TOO LONG (Fig. 12, Diagram 12).

This sleeve, when on, covers too much of the linen cuff. Make a horizontal mark at the correct length. (See Fig. 12.)

Fitting up.—Smooth out the sleeve-band and re-mark the line of turn-up to the amount suggested by the horizontal mark.

THORNTON'S INTERNATIONAL SYSTEM.

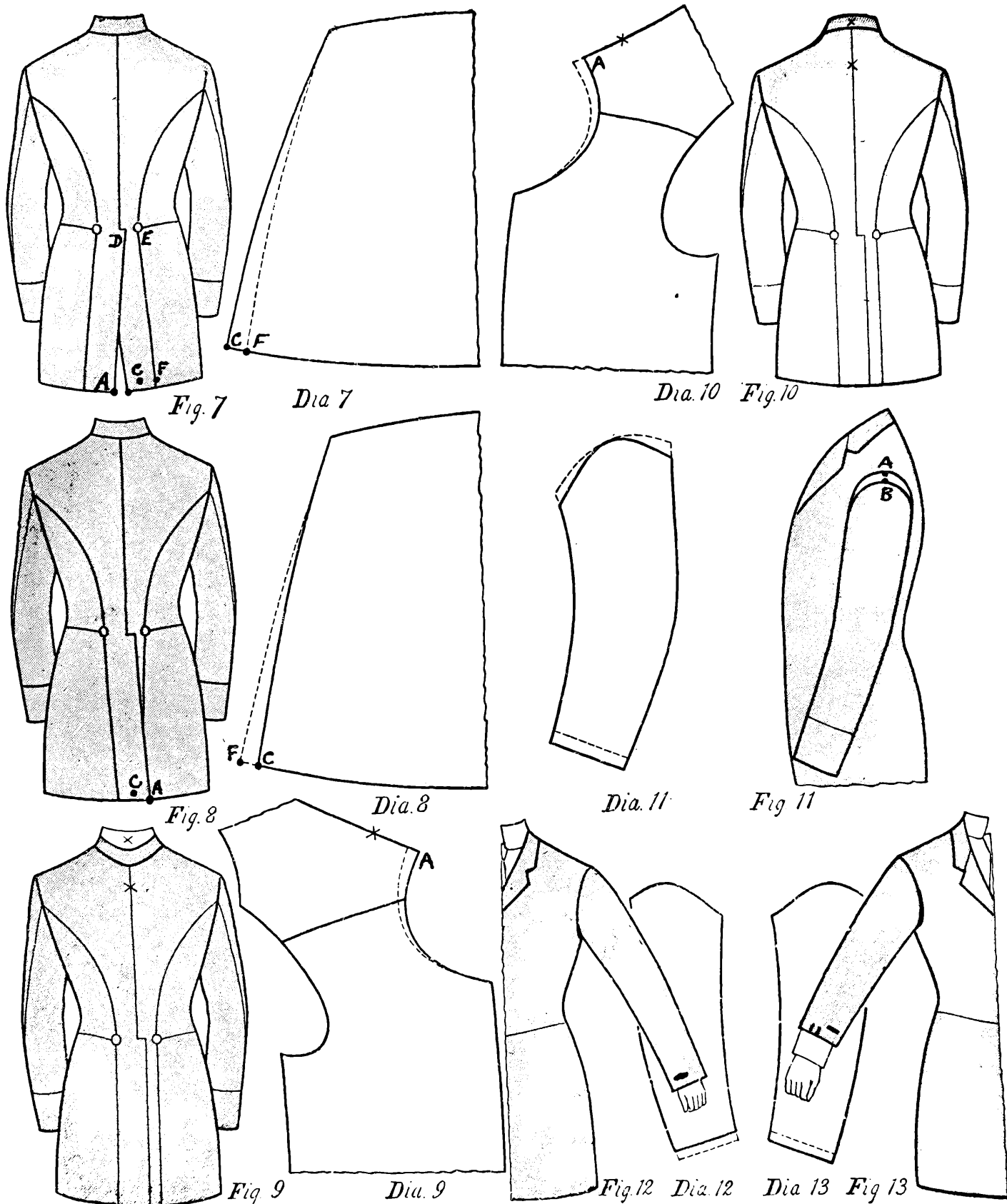


PLATE 145.—THE MARKING OF ALTERATIONS.

THE TRIMMING OF GARMENTS.

—: o :—

IN this age of severe competition, economy in the use of trimmings is a feature that every aspirant to a position in the Cutting Room should minutely study. The old school of tailors were very careless as to the quantities of either cloth or trimmings that they used in their work. A uniform, and, it may be added, very generous quantity of material was allowed, the surplus quantity constituting the journeyman's "crib." But in these days such recklessness would not be tolerated, and as a result various practical plans are adopted with a view to economy. A really practical trimmer nowadays generally block out his linings to agree with the shape and size of the cloth portions of the coat, and he also keeps for use in cutting his materials cardboard patterns of trouser pockets, &c.

It may here be mentioned that many trimmers prepare complete sets of trouser trimmings during the dull season for use in the busy season. As trouser trimmings are generally fixed quantities, this plan does not entail any waste of material.

The trimmer should—to avoid loss of time—have a distinct place for everything that he uses, and he should see that everything is in its place. He should also adopt a fixed order of procedure in the trimming of every kind of garment. An adherence to this order will greatly contribute to obviating omissions and mistakes.

When, many years ago, the writer's duties in the cutting-room included the trimming of coats, he strung the routine of coat-trimming into a doggerel rhyme. It ran as follows, and, being firmly impressed on the memory, served its purpose:—

“Cut off linings, buttons, binding,
Pockets, linen, collar lining,
Hair cloth, wadding, canvas collar,
Stay-tape, label, paddings follow,
Sewing silk, twist, thread and cotton,
Canvas for to pile the lot on.”

TABLE OF TRIMMINGS FOR STANDARD GARMENTS.

APPROXIMATE QUANTITIES.

Frock Coat Linings (on the double), equal to length of back, less 4 inches; sleeve linings, $\frac{3}{4}$ yard; pocket silesia, $\frac{3}{4}$ yard; silk breast-facings, $\frac{5}{8}$ yard; black “demet,” $\frac{5}{8}$ yard; linen for stays, $\frac{1}{4}$ yard, binding, or cord for edges, $5\frac{1}{2}$ yards; sewing silk, three skeins; twist (six strand), 2 yards; thread, two skeins; canvas, $\frac{3}{4}$ yard; hair cloth, $\frac{1}{4}$ yard; shoulder padding, wadding, and buttons, large and small, as required.

Morning Coat.—The amount of trimmings required is the same as for Frock Coat, with the exception that 1 yard extra of binding is needed, and that 1 yard of button-hole twist may be deducted.

Dress Coat.—Same as Frock Coat. If the skirt is faced with cloth the amount of linings may be reduced.

Chesterfield.—Lining the same length as the forepart, in double-width material; or the length of the back, and twice the length of the foreparts, if the material is single width. For sleeve linings an additional $\frac{3}{4}$ yard of double-width material will be required. Italian sleeve linings are best when cut on the cross of the material, and in such case $\frac{1}{2}$ yard is the amount required. Linen, pockets, hair cloth, &c., same as for Frock Coat.

Three-seamer, or Lounge Coat.—The amount of trimmings required may be calculated the same as suggested above for the Chesterfield Overcoat.

Ulster.—Same calculation of trimmings as described for the Chesterfield. If the pockets are made of cloth (which is usual), the amount of Silesia may be correspondingly reduced, but the quantity allowed for stay-linen should be increased. Of course, the number of buttons in all styles of coats is determined by the double or single-breasted styles of fronts.

Waistcoats.—Body lining, $\frac{3}{4}$ yard; Silesia, $\frac{1}{2}$ yard; linen, $\frac{1}{2}$ yard; sewing silk, one skein; button-hole twist (six strand), $\frac{3}{4}$ yard; thread, one skein; interlining, or vest canvas, $\frac{1}{2}$ yard; buttons, and back-buckle, braid or cord for edges as required.

Trousers.—Pocketing, $\frac{3}{8}$ yard; Silesia, $\frac{1}{4}$ yard; linen, $\frac{1}{4}$ yard; seven brace buttons; five fly buttons (for fly-front style); trouser binding for tops, 1 yard; waist-band lining, 3 inches; silk, one skein; button-hole twist, $\frac{3}{4}$ yard; thread, one skein. If hip pocket is required, 8 inches more pocketing is needed. *Whole Fall Trousers* call for thirteen large brace buttons and no small ones.

Breeches.—These garments are trimmed the same as trousers, with the addition of knee buttons, and strings when required. Riding Breeches also need leather strapping for the knees.

Dress, Livery, or Court Breeches.—For all the styles of “knee breeches” the trimmings are the same as above described, with the addition of two anchor buckles for insertion in the garters.

SOME PRACTICAL HINTS ON TRIMMING.

THE trimmer who desires to avoid loss of time, and confusion in his work, should, above all things, be methodical. It frequently happens that all the trimmings required for a “job” may not be in stock when wanted; but the garment must be prepared for fitting on, so that the trimmer must prepare the essential fittings for such a purpose. Therefore he trims the garment as far as the goods in stock will permit, and completes the trimming after the garment is fitted on. But if he is called upon to trim many garments per day it is impossible for him to remember in every case the particulars of the trimmings previously supplied, or the list of articles still required.

In such cases a very good plan is to write on the back of the “ticket” given with the garment a list of the articles deficient, thus:—

BACK OF TICKET.	
Wanted.	
Linings	}
Buttons	
Twist	

When the garment is being fitted up after the try-on, the trimmers can complete the articles wanted without any fear of mistakes in the direction of giving over again trimmings that have been already supplied.

MATCHING.

One of the most important duties of the trimmer is the “matching” or arranging the colour of trimmings to correspond with the cloth selected for the garment. That “a good eye for colour” is essential must be obvious to all, as nothing so decidedly destroys the artistic appearance of a garment than carelessness in the matching of trimmings. Many customers are very particular as to this, and as any mistake would entail a heavy cost in its rectification, it is needless to add that correct matching is of the highest importance.

In matching, like most other things, tailors have divergent ideas. Some, when a precise match is not possible, prefer the trimmings to be a shade darker, and others a shade lighter than the cloth.

No better rule can be given as to this aspect of the trimmers’ duties than to arrange that for winter garments the trimmings should be a shade darker than the cloth, and for summer garments a shade lighter.

THE MAKING UP OF COATS.

—:O:—

THERE are so many cutters nowadays whose practical sewing experience is limited, that a brief review of the various processes that go to the making up of a good class coat demands inclusion in every comprehensive manual of cutting. Every cutter should know how all garments must be treated in the making up, as a garment may be cut perfectly and yet prove very unsatisfactory in fit if it does not receive the proper manipulation in its making.

Stretching and Shrinking. The side-bodies of all coats should be slightly stretched out at the waist hollows of the side and side-body seams. The hollow of the front shoulder seam and the waist seam above the hip also require straining out. The round cut upon the breasts of most coats requires working in, or shrinking, as also the slight round allowed at the pleat line of the skirts. The curved side seams, just over the bladebones, should be well drawn in by the sewing of the seams, and when being pressed great care should be taken that the curved seam is not stretched out. To ensure this the back closing seam must be kept perfectly straight during all the processes of making up.

Stays and Stay Tape. All stays should pull on the straight to preserve rigidity. All frock coats should have the fronts and lapels interlined with linen sufficiently wide to take in the holes and buttons. It should be placed between the cloth and the canvas—not basted on top of the canvas as careless workmen sometimes do. All edges should be slightly shortened by stay tape. In bound edges the canvas should be cut away from the edge to the width of the binding. When thus treated the edges of the canvas and stay-tape lie level with the edge of the braid, and when the edges are pressed there is uniform thickness throughout. A “bridle,” which is the technical term for a stay at the crease row of the lapels, is always inserted in well-made coats. It is cut from the selvedge edge of silesia, or silk, and should be sufficiently long to fasten upon the crease edge of the collar to a distance of about one inch over the collar seam.

The Treatment of Canvas. All canvas should be thoroughly shrunk before used. The practical way is to sprinkle it well with water and then dry it under a very hot iron. When cutting out the canvas the front and inside edges should be cut on the bias. The straight run of the canvas is arranged to run level with the crease row of the lapels.

Padding, Haircloth, and Wadding. The correct insertion of padding and wadding is an important feature. A piece of cloth, which is termed “padding,” is put in the front shoulders of all coats, and underneath it a strip of “hair-cloth” is often introduced. It is not advisable to continue the “hair-cloth” any further than about $1\frac{1}{2}$ inches from the seam of the scye. It should also be about 2 inches below the shoulder seam, and it should be cut away at least 2 inches from the front neck point. It may, at the lower part of the front curve, be brought out level with the crease row of the turns. Wadding is always introduced in the upper part of the side-body linings; and also a little at the sleeve heads where it, when pressed, removes the appearance of pleating at the crown of the sleeve.

Pockets. The secure staying (inch linen) of all pockets is very important. At the pocket ends “bar” tacks are preferable to private tacks. It is better to use “twist” for the working of tacks than silk, as the latter turns “foxy” in wear. In all overcoats the flaps should be lined with Melton cloth.

Linings. The linings in all coats should be cut to the outline of the parts they cover. They should always be put in easy in length. Waist seams in the linings should be fulled in the same as the cloth skirt. Pleats at the waist seam are quite useless for imparting shape at the hips.

Putting in Sleeves. The correct “pitching” of the sleeves should be decided by the cutter. In the International System all sleeves are pitched a $\frac{1}{2}$ inch above the bottom of scye curve at the forearm, and $1\frac{3}{4}$ inch below the back shoulder seam, at the hind arm. Elasticity should be carefully provided at the front curve of the scye. Puffs should be inserted in the facing, and all the sewing should be done with silk. Many coats are spoiled by the armholes being contracted by a fastening of *double thread*, &c.

The Collar. In the International System a special page has been devoted to the making of collars.

Pressing, and Finishing-off. A good “press-pad,” a clean “press-linen,” and a properly heated iron, are essential in “pressing off.” Very little water should be used, as it imparts that boiled appearance to the coat which is usually seen in cheaply manufactured garments.

A coat should not be folded, or delivered, until a few hours after its completion.

THE EXAMINATION OF FINISHED GARMENTS.

It has always been the writer's opinion that there are very few aspects of the tailor's business for which reliable "rules" cannot be formulated. The old-time tailor loftily ignored all rules, and was content to rely upon what he termed his "judgment." In cutting, he made all deviations from the normal by "rock-o'-eye," and performed all other trade processes in a similar slap-dash manner. To such a man the idea of giving any instructions in print for the examination or "cocking" of a finished garment would appear the essence of absurdity. But any experienced teacher of tailoring knows that the average student requires much more enlightenment as to the duties of the cutting-room than the mere chalking out of pattern outlines. Hence it is that in this book several subjects are explicitly dealt with that are not usually included in manuals of cutting. The subjects of fitting-on and fitting-up, trimming, and making-up, may here be instanced as samples of essentially instructive information. Here, as a completion of the cutter's duties, the critical examination of finished garments is concisely dealt with.

HOW TO EXAMINE A FINISHED COAT.

(1) With the back of the coat turned towards the critic hold the coat up by its shoulder points and notice if there is any bulging or wrinkling at the side seams due to careless workmanship. If the coat has been well made the back will appear flat, as the round of the side seams appears steadied, with the material well worked under the arms, towards the fronts.

(2) While the coat is retained in the same position notice if the hip buttons appear level, if the back tack has been properly worked, if the hind-arm pitches are level, and if the back scyes have been properly worked in.

(3) Turn to the front of the coat and ascertain if the holes and buttons are level, and that the front lengths of foreparts and skirts correspond.

(4) Test the hang of the sleeves, see that the front edges have been properly worked up, and that the facings are fastened back on the waist seam.

(5) Place the two hands inside the shoulders from the front of the coat and strain the front of scyes outwards with the knuckles, if a diagonal strain from the neck-point to the scye manifests itself it will prove that the collar has been put on too short.

(6) See that the linings have been correctly inserted, that there is fulness at the waist seam of lining (not a contracting pleat), that there is ample fulness at sleeve head lining, that there is a good expanding "puff" in the facing at the front of the scye, that the shoulder seam lining is not tight on the facing, that cuts are taken out of the lining wherever a cut has been taken from the outside cloth, and that the linings of sleeves, body, and skirt are not shorter than the outside cloth.

(7) See that all the pockets have been sewn, and that all the details are in accordance with the instructions set out on the ticket.

(8) Place the coat upon a hanger for a few hours before packing and dispatching to wearer.

HOW TO EXAMINE A FINISHED TROUSERS.

(1) With a forefinger and thumb holding the top of each side seam, hold the trousers up and see that the *hang* accords with the natural formation of the legs.

(2) Notice that there is no bulging at the top of the leg seams, or contraction at the lower part of the "fly." [Perhaps the leg seams are stretched out and the buttons catch tight on its outer edge.]

(3) See that the lower curve of the fork is quite elastic, and not *tied* by rigid sewing, or improperly-shaped crutch linings. [If the crutch lining contracts rip it out and throw it away. "It never will be missed."]

(4) See that the side pockets incline to the front and that they are not too low upon the thighs. There is no reason why they should extend below the level of the fork.

(5) See that the front brace button is not more than $4\frac{1}{2}$ inches from the side seam button.

(6) See that the waistband lining, "curtains," &c., are clean, and that the trousers are properly pressed.

(7) Measure up the sizes of waist, knees, and bottoms, also the length of leg.

HOW TO EXAMINE A FINISHED VEST.

(1) See that the opening and length of front is correct to measures.

(2) See that the pockets are according to instructions, and that they are properly sewn and tacked.

(3) See that the edges are made to correspond with those of the coat.

(4) See that the back has not been put on tight upon the waist hollow of forepart.

(5) See that the shoulder seams and front scye curves have been well strained out.

(6) See that the crease row of opening has not been strained out.

(7) See that the holes and buttons are even, and that the buttons have been sewn on with good thread "necks,"

(8) See that the forepart linings have a perpendicular pleat down each front, and that they are clean.

LONDON UNIFORM TIME LOG FOR GENTLEMEN'S GARMENTS.

AS AGREED BY

THE WORKMEN'S CENTRAL BOARD, AND THE LONDON MASTERS' ASSOCIATION IN 1891,

And amended by "The Conciliation Board" in the years 1897, 1900, 1906, and 1908.

: o :—

This log is recommended as the Uniform Time Statement for London and signed by the following representatives of the Masters' and Workmen's Associations:—

Employers: Howard Cundey, F. Mortimer, S. C. Davies, H. Fletcher, L. H. Coles, S. Nelson.

Workmen: Daniel Clark, E. Madden, W. Parish, T. A. Flynn, H. Roland, J. Macdonald.

COAT LOG.

DRESS AND FROCK COATS.

	HOURS
Putting in thread marks and fitting up	$\frac{3}{4}$
Seaming side body	$\frac{1}{2}$
Waists	$\frac{3}{4}$
Lapels	$\frac{1}{2}$
Seaming side seams	$\frac{3}{4}$
Making up plaits without pockets and turning in both back skirts, including two hip stays and top of back	1
First press	$\frac{3}{4}$
Plait pockets	1
Basting in canvas and button stay	$\frac{3}{4}$
Padding lapels, including bridle to be padded in	$1\frac{1}{4}$
Putting on stay tape	$\frac{3}{4}$
Seaming lapel facings	$\frac{1}{2}$
Second press	$\frac{3}{4}$
Basting over facings, linings (including buggie)	$1\frac{1}{2}$
Felling in linings with or without back skirt linings	$2\frac{1}{2}$
Seaming and pressing shoulder seams	$\frac{1}{2}$
Edges stitched raw, or felled bluff, including one back skirt	2
Holes in forepart each $\frac{1}{4}$ hour (10 holes real or imitation)	$2\frac{1}{2}$
Seaming and pressing sleeves and sleeve lining	$1\frac{3}{4}$
Putting in sleeve lining and pressing off sleeves	1
Putting in sleeves	2
Pressing off foreparts	$1\frac{1}{2}$
Buttons $\frac{1}{2}$ hour per $\frac{1}{2}$ doz. or any part thereof (8 buttons)	1
Joining coat	$\frac{3}{4}$
Cutting collar and putting in crease row	$\frac{1}{2}$
Padding collar stand and fall	$1\frac{1}{4}$
Ditto if stitched 4 rows extra	$\frac{1}{4}$
Pressing and covering collar	$1\frac{1}{2}$
Putting on collar	$1\frac{1}{4}$
Pressing off	1
Single breasted Frock, 2 hours less.	$32\frac{3}{4}$

EXTRAS.—ON FROCK OR DRESS COATS.

EXTRA SIZE.

DRESS OR FROCK COATS measuring 46 inches at chest, or 42 inches waist, extra 2

EXTRA LENGTH.

FROCK COAT not to exceed 43 inches in length.

Each additional 2 inches, or part thereof, extra $\frac{1}{2}$

Total of this extra to be limited to 3 hours.

CUTS AND PUFFS.

	HOURS
Waist cuts in forepart and facings per pair	1
Ditto " " if stoted	$1\frac{1}{2}$
Ditto " " if rantered	$1\frac{1}{2}$
Bottom of forepart drawn in with thread, bridle or canvas cut	$\frac{1}{2}$
Cuts across breast per pair	$\frac{1}{2}$
" " gorge	$\frac{1}{2}$
Cuts in top of skirt, seamed or stoted, including linings " " " if rantered, extra	$\frac{1}{2}$
Puffs in linings or facings after the first pair in front of scye per pair	$\frac{1}{2}$

HAIR CLOTH, CANVAS, ETC.

Hair cloth, single or double canvas in shoulders, bound or otherwise	1
Hair cloth or canvas not to exceed 9 inches. For each additional 9 inches, or part, or double canvas through fronts	1
Padding or wadding basted on canvas in shoulders Wadding flash basted through sides	$\frac{1}{2}$
Shoulders built with three plies of wadding, canvas, or cloth	1
Ditto six plies	2
Ditto nine plies	3
Ditto so on, and so on.	

EDGES.

Each row of stitching round edge or bound	$2\frac{1}{2}$
Edges corded	3
Ditto bound and facing felled on binding	4
Ditto back stitched one side	4
Ditto both sides	5
Ditto flat braided	6
Ditto if backed stitched	8
Ditto piped, seamed, or felled, with cloth	4
Ditto velvet	6
Ditto bound with cloth, felled or back stitched	5
Ditto if bound, corded, or stitched round bottom extra	1
Ditto flat braided, round bottom	2
Edges stitched together	$1\frac{1}{2}$
Ditto edges pricked together	3

SEAMS.

Single overlaid seams, stitched or back stitched	4
Ditto ditto if with lapels	5
Double overlaid seams, stitched or back stitched	8
Ditto ditto if with lapels	10

	HOURS
Seamed and swelled seams	6
Ditto ditto if with lapels	7½
Ditto stitched or back stitched each side of seam	10
Ditto ditto ditto if with lapels	13
Stoting seams	8
Strapping seams	13
Ditto if with lapels	15

BASTING.**DRESS OR FROCK COAT.**

Full basting, including facings, wadding, side-body linings, sleeve with stump, collar buttons and tabs	4½
Ditto with all linings and all buttons	6
Ditto if with cuffs, extra	½
Ditto outside collar, extra	½
Ditto if without linings or facings	3½
Single-breasted, 1 hour less.	

FORWARD BASTING DRESS OR FROCK COAT.

Forward baste, with fronts made up, basting to consist of wadding, shoulder seams, sleeves, back seam, plaits, collar, buttons, and tabs	2½
If fronts are not made up	3½
Ditto back seam, collar, sleeves, buttons and tabs	2
Ditto ditto without sleeves, buttons and tabs	1
Ditto ditto without back seam or sleeves	1¾
Ditto with collar, or tabs and buttons, or both	1½

MORNING OR SHOOTING COATS.

Putting in thread marks and fitting up	½
Seaming side body	1½
Ditto waists	1½
Ditto side seams	¾
Making up plait (including hip stay)	¾
First press	½
Plait pockets	1
Basting in canvas and button stay	½
Padding lapel and stay tape	1
Second press	½
Edges stitched raw or made up bluff, seamed and pressed open or felled	2
Basting over facings and linings, including buggie and sewing skirt facing	1½
Seaming and pressing shoulders	1½
Felling in linings	2
Holes in forepart, each ¼ of an hour 5 holes	1¼
Making plain sleeves as provided in frock or dress coat	2¾
Putting in sleeves	2
Pressing off foreparts	1¼
Buttons per ½ doz. or part thereof	½
Joining coat	¾
Cutting padding and stitching collar	1½
Pressing and covering collar	1½
Putting on collar	1¼
Pressing off neck	¾

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EXTRAS.—ON MORNING OR SHOOTING COATS.**EXTRA SIZE.**

(See Frock).

DOUBLE-BREADED.

Double-breasted morning or shooting coats, extra	1½
Ditto if lapels sewn on	3

EDGES.

Edges swelled	2
Ditto stoted	1
Each row of stitching round edge or bound	2½
Edges corded	3
Ditto binding back stitched on one side	4
Ditto back stitched on both sides	5
Ditto flat braided	6
Ditto ditto if back stitched on	8
Ditto corded or stitched round bottom	1
Ditto if flat braided round bottom	1½
Ditto if bound round bottom	2

POCKETS.

Outside breast pocket, jetted or with welt	1½
Pocket across skirt lining not exceeding 8 in., with hole and button	1½
Over 8 in.	2
Over 12 in.	2½
All plain pockets above two including loop and button	1
Ticket pocket in seam without flap	½
Ditto with flap or welt	1
Flower pocket under lapel	½

SLEEVES.

Forming, filling in, or putting on plain cuff	1
Vent at hand	½
Holes and buttons at hand per pair	½
Hand facings, plain	½
Hand facings of velvet, kid, &c. extra	1
Round cuffs of velvet, plain	2
Ditto silk	2
Ditto ditto, if loose	3

FACINGS.

Silk breast facings on cloth, coat finished	3
Ditto on flannel or domett	2
Ditto ditto to front edges	3
Ditto halfway down	1½
Ditto if to sleeve head and side linings	2
Ditto if delicate materials, on material not otherwise stated or specified	1
Ditto silk sleeve tops	1
All rows stitched in shoulders, sides, creased or otherwise half way down, at rate of three pair per hour	1

SUNDRIES.

Sleeves interlined	1
Back and body, ditto	1
Skirts, ditto	1
Back skirts, ditto	½
Flaps, ditto per pair	½
Wheel pieces on skirt not exceeding 6 inches	½
Each additional 6 inches or part	1
Cloth laid over skirt lining in front of waist	1
Facing plait pockets, one side, ½ hour; both sides	1
Back seam taped or felled	1
Buggie lined, bound or faced extra	½
Side edges, plain	½
Ditto if lined, stitched, bound, or corded	1
Oil skin, under arms, if under lining	¾
Ditto ditto if over lining	1½
Double holes, extra per pair	½
Flaps ditto per pair	1½
Wind cuffs	2
Jigger hooks and eyes, 2 hooks to fasten in holes, or 1 hook and 1 eye	½
Ditto buttons (see dress coat).	

	HOURS
Covered moles per doz.	1½
Ditto rings, pricked round	2½
Snips at collar	½
Ditto if turned in	1
Extra bridle sewn on canvas... ..	½
Velvet lapel to front	2

DELICATE COLOURED MATERIALS.

Coats made from cream, white, scarlet, crimson, etc.	3
Linings and facings of delicate coloured materials, including breast facings	1

POCKETS.

Flaps across waist	1½
Ditto cross or out breast each	½
Outside breast pocket, with welt, jetted, or patched	1½
Ditto with flap	1½
Ticket pocket in waist seam, without flap	½
Ditto ditto with flap	1
Holes and buttons in pockets or snob's thumb per pair... ..	½
All other pockets same as Dress or Frock Coats.	

SEAMS.

Single overlaid seams, stitched or back stitched ...	3½
Ditto if with lapels	4½
Ditto double overlaid seams, stitched or back stitched	6½
Ditto if with lapels	8½
Ditto seamed and swelled seams	5
Ditto if with lapels	6½
Ditto stitched or back-stitched each side of seam	9
Ditto ditto if with lapels	11

GUN PATCHES.

Gun patches on shoulder stitched or felled (if same material)	2
Ditto if pricked	3
Ditto if leather	3
All other extras as per Frock.	

BASTING.

MORNING COATS OR SHOOTING COATS.

Full baste, including all linings, sleeves, wadding, facings, tabs, and buttons	4½
Ditto with cuffs	½
Ditto outside collar	½
Ditto without linings, including facings, side linings, sleeve with stump, buttons and tabs ...	3½
Ditto without facings	2½

FORWARD BASTING WITH FRONT EDGES MADE UP.

Basting to consist of shoulder, back seams, wadding, sleeves, collar, buttons and tabs, including plaits	2
Ditto, if front edges are not made up	3
Ditto, back, collar, sleeves, buttons and tabs ...	1½
Ditto ditto without sleeves	1
Ditto, with collar, or tabs and buttons, or both ...	1

LOUNGE JACKETS.

Fitting and marking up	½
Two pockets with welts, flaps, or patched but without flaps, or jetted top or bottom, without flaps	3
Sewing side seams	½
Canvas	¼
Padding lapels and stay tape... ..	½
Pressing canvas pockets and seams	½
Basting over, including back lining or buggie	1

	HOURS
Felling in linings	1½
Sewing shoulder seams	½
Making up edges, raw or bluff (see frock) ..	1¾
Holes in forepart, each ¼ hour, 5 holes ...	1½
Buttons, ½ hour per ½ dozen or part thereof ...	½
Making plain sleeves, as per morning coat ...	2½
Putting in sleeves	2
Pressing foreparts	¾
Closing	¾
Cutting and padding collar	1½
Pressing and covering collar	1½
Putting on collar	1
Pressing off	¾
	22½

EXTRAS.

Extra Size as per Morning or Shooting Coats.

Each row of stitching	2
Other edges including stitching round bottom as per Morning or Shooting Coat.	
Slits at back, or side, if plain, each	½
Ditto ditto faced, ditto	1
Cuts under arms	½
Double breasted jacket, extra	1½

SEAMS.

Single sewed overlaid seams, stitched or back stitched	3
Double sewed overlaid seams	5½
Seamed and swelled seams	4
Stitched or back stitched each side of seams ...	8
Seams taped or felled each side of seam, per yard extra	¾

Deduct for Linings, when not in.

BASTING.

LOUNGE JACKETS.

Full basting, including linings, facings and wadding	4
Ditto with cuffs	½
Ditto outside collar	½
Ditto without linings	3
Ditto ditto without facings... ..	2½
Forward Basting, as per Morning or Shooting Coats.	

DRESS JACKETS.

Roll collar Dress Jacket, or Smoking Jacket, single or double breasted, to start extra on Lounge ...	2
All other extras same as frock or dress coats.	

CHESTERFIELD OR ULSTERS.

Putting in marking threads and fitting up	¾
Two pockets with welts or flaps, or patch without flaps	3
Seaming side seams	1
Putting in canvas and button stay	½
Padding lapels and stay tape... ..	¾
Pressing canvas, pockets and seams... ..	¾
Basting over, including back linings and buggie ...	1
Felling linings	2½
Making up edges, raw, bluff, or felled	2
Shoulder seams	½
Holes in forepart, not exceeding 1½ inches long, each ¼ hour, 6 holes... ..	1½
Ditto exceeding 1½, 3 holes per hour.	
Buttons ½ hour per ½ doz. or part thereof, 6 buttons	½
Making plain sleeves (see morning or shooting coat)	2½
Putting in sleeves	2
Pressing off foreparts	1½
Closing coat	¾

	HOURS
Cutting, stitching, and padding collar	1 $\frac{1}{2}$
Pressing and covering collar... ..	1 $\frac{1}{2}$
Putting on collar	1 $\frac{3}{4}$
Pressing off collar	$\frac{3}{4}$
	26 $\frac{1}{2}$

EXTRAS.

Extra size as per morning or shooting coats.	
Length of coat not to exceed 46-in.	
For each additional two inches or part, extra ...	$\frac{1}{2}$
This extra not to exceed (irrespective of length)	
3 hours.	
Fly in front	2
Double-breasted extra	1 $\frac{1}{2}$
Fly in back slit... ..	1 $\frac{1}{4}$
Ditto with hole and button, each $\frac{1}{4}$ hour.	
Washleather pockets, when faced back and front, each	$\frac{1}{2}$
Ditto if cased each	1

BREAST FACINGS AND LININGS.

Forepart linings to back of holes or front edge ...	1
Corner facings not lower than second hold below turn	1 $\frac{1}{2}$
Breast facings, full length	2

WITH HOODS.

Hoods, plain seamed in collar seam... ..	1 $\frac{1}{2}$
If cut in two pieces, extra	$\frac{1}{2}$
Ditto with drawing in string, lined, extra... ..	$\frac{1}{2}$
Ditto with hooks and eyes, without band... ..	3 $\frac{1}{2}$
Ditto with 5 holes and buttons	4 $\frac{1}{2}$
Ditto with band, extra	1

CAPE.

Plain capes, with two seams and seamed in gorge	
not exceeding 24-in. in length of	
back, facings cut on	2 $\frac{1}{2}$
Ditto with 5 holes and 5 buttons as per hood... ..	4 $\frac{1}{2}$
Fly in front, extra	1
Holes in front each	$\frac{1}{4}$
Each extra seam	$\frac{1}{2}$
Lining cape, extra	1 $\frac{1}{2}$
Taping per yard	$\frac{3}{4}$
Cape with band to neck extra... ..	1

TABS.

Swivel tab to collar	1
Ditto single pricked	1 $\frac{1}{2}$
Fast tab to collar, with two holes and buttons ...	1
Ditto double pricked	2
Loose tab, double pricked with five holes	5
Belt across back with holes and buttons	2
Long belt	3
Loops for belt per pair	$\frac{1}{2}$
Straps at hand, each	1

SEAMS & EDGES.

Each row of extra sewing round edge	2 $\frac{1}{2}$
Ditto edges bound	2 $\frac{1}{2}$
Ditto piped, seamed, or felled	4
Ditto bound with cloth, felled or back-stitched	5
Single overlaid seams, stitched or back-stitched ...	4
Double overlaid seams, stitched or back-stitched ...	8
Seamed and swelled seams	6
Stitched or back-stitched, each side of seams ...	10
Stoting seams	7
Strapping seams in unlined coats	14
Ditto if lined	12
Single strappings raw edged 2 hours less...	9
Strapping given in ready stitched, if felled on ...	9

PRICKING.

	HOURS
Single-pricked overlaid seams	10
Double ditto ditto	30
Single-pricked round bottom... ..	3
Double ditto ditto	6
Single-pricked edges	5 $\frac{1}{2}$
Each additional row, extra	9 $\frac{1}{2}$
Each row of stitching round hands $\frac{1}{2}$ per pair after	
first pair	
Ditto ditto ditto if pricked	1
Bottom faced round with cloth, stitched or back-	
stitched	1
Ditto ditto leather	4

FUR LININGS.

Body and sleeves if given in ready prepared ...	6
Collar and cuffs	4
Lapels	2
Fur brought over edge to form a binding	2

QUILTED LININGS.

Quilted linings, preparing for machine	3
Ditto if given in prepared... ..	1
Casing cloth linings, shoulders and back, if finished	2 $\frac{1}{2}$
Ditto before finishing	1 $\frac{1}{2}$
Basting as per Morning Coat.	
All other extras as Lounge and Frock Coats.	

CHESTERFIELD NEW SHAPE.

Chesterfield with side-body, plaits, long slit, and	
wide plain tack, to start extra	3 $\frac{1}{2}$
Tacks exceeding 3 inches in length, or extending	
from button to button, extra	1
Driving Coat, as per Chesterfield.	

COVERT COATS.

To start in all respects as Chesterfields.	
Seams single stitched, flat or overlaid	3 $\frac{1}{2}$
Ditto if double stitched ditto	7
Ditto single pricked	8
Ditto double pricked... ..	24
Strapping seams, one sewing in each edge, unlined	12
If lined	11
Broad strapping down centre of back when the	
other seams are not strapped	2
Each sewing above two down broad strapping ...	4
Swelled seams	5
Each row of stitching round hands, $\frac{1}{2}$ hour per pair	
after first pair	1 $\frac{1}{2}$
Other extras as Chesterfield.	

NORFOLK SHIRTS.

Norfolk shirt to start as lounge jacket.	
Each plain plait if cut separate	1
Ditto if cut on forepart to waist or bottom ...	$\frac{1}{2}$
Plaits laid on and fastened from inside	1
Felled, stitched, or back stitched	1 $\frac{1}{2}$
Each additional row of stitching in plait	$\frac{1}{2}$
Making belt loose or stitched on	2 $\frac{1}{2}$
Cartridge pockets round belt per doz.	2
Hands gathered in, with plain wrist band and slit...	1
Holes and buttons at hand per pair	$\frac{1}{2}$
Cut across waist	1 $\frac{1}{2}$
Yoke on back and forepart	2
Separate yoke	2
Ditto if double stitched extra	1
Basting as per lounge coat.	
Ditto if cut across waist seam as morning coat.	
All other extras as shooting or lounge coat.	

HUNT COATS.

HOURS

To start as per morning coat.

Fore arm, lapped	2
Ditto, double ditto	5
Back stitched facings on linings	1½
Saddle pad lined or unlined, including guard ring and holder... ..	1
Mackintosh, each pocket	½

SCARLET HUNT COAT.

Double or treble milled melton super and waterproof	8
For softer materials or superfine	4
Ditto ditto basting, ditto extra	1

SINGLE-BREADED HUNT FROCK.

To start as single-breasted frock.

Hunt coats in other styles to be classed in the styles they most resemble.

Basting as per morning coat.

For double pricked seams and edges, see Chesterfield.

All other extras as per morning and frock coats.

INVERNESS CAPES.

Not exceeding 52 inches in length.

Fitting up	¼
Marking up	½
Two plain pockets outside, without flaps, patched on	2
If interlined with cotton, extra	½
Canvas stay tape and button stay	1
First press, including side seams	½
Making up front edges, raw or bluff... ..	2
Basting over facings and turning up bottom	¾
Felling back of facings	1
Holes in front, each ¼ of an hour, five	1¼
Buttons, half-hour per ½ doz. or part	½
Making wings without holes and buttons	3
Seaming side-seams and tacking wings	2½
Felling scyes, including stay tape round same	1
Ditto side seams	1½
Ditto bottom	1
Cutting, stitching, and padding collar	1½
Pressing and covering collar	1½
Putting on collar	1½
Pressing off cape, including collar	2
	25¾

EXTRAS ON INVERNESS CAPES.

Inside patch pockets, jetted through from outside	
Lining body and back... .. each	1½
Ditto wings	½
Making and putting in plain sleeves... ..	4
Clasp and chain, if plugged	1
Ditto if prongs through	½
Basting and all other extras as per Chesterfield.	
Length—for every 4 inches or part thereof beyond 52 inches	½

MISCELLANEOUS.

All coats, except dress, when bottom is turned up and lining left loose and hemmed, extra	1
Serging one side of seam	1
Ditto all seams including inlays	2
Matching checks of tartan jackets	1
Matching checks of pockets of tartan flaps... ..	½
Cross or bias cut tartan by agreement.	

NOTE.—As the matching of parts of all garments has been the cause of much controversy, it shall be understood that the parts of all garments must be cut to match; but if done by the workman, must be paid for.

PIECING.

HOURS

Allowed up to 18 inches.

For each additional 18 inches seamed and opened up to 36	1
Piecing exceeding 36 inches—for each 18 inches or part extra	1½
Ditto ditto stoted	¾
Ditto ditto rantered	1¼
Back stumped if rantered	1
Ditto if not rantered... ..	½

ALTERATIONS.

Alterations in ordinary materials to be paid at the rate per hour of new work.

All garments made of material in extra class (if let out) to be paid time and a quarter; this to include ripping.

Alterations in scarlet and all other delicate coloured cloths to be paid time and a quarter.

Extras not specified in the above list to be paid according to time.

CLASSIFICATION.

NOTE.—This is a Time Log for garments of ordinary materials.

Ordinary materials are understood to include worsted coatings, diagonals, milled meltons, vicunas, elysians, nap beaver cashmeres, whitneys, best tweeds, serges, angolas, covert coatings unfaced, elastics, friezes, shetlands, homespun, whipcords, &c.

EXTRA CLASS AND SUPERFINE.

Materials requiring superior excellence in workmanship are classed as follows, to wit:—

Treble milled melton, superfines, venetians and altonas, faced beaver, boxed cloths, treble superfines, bedford cords, kerseymeres, doeskins, silks, satins, etc.

	Hours.
Time extra for above	2

SUPERIOR CLASS.

Silk velvet, silk plush, fur, etc., extra	3
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LOWER CLASS.

To include flannels, drills, linens, ducks and tweeds not exceeding 4/6 per yard, if 6/4 wide to apply to the three seam jacket only, two hours less.

TENNIS JACKETS.

Three hours less than ordinary class.

MACHINE LOG.

Supplementary to London Tailors' Uniform Time Log.

If done indoors, machine and machinist provided by employer, half of all work actually performed by machine to be deducted.

Where a man does, or pays for his own machining, one-third to be deducted on the same basis.

LININGS.

Frock, dress, or morning coats, basting wadding in sides, half-hour to man.

Basting wadding in back lining, ditto	
Basting, padding or wadding in shoulders, ditto	
Basting wadding in sleeves, ditto	

LOUNGE AND CHESTERFIELD.

Basting wadding in back and forepart half-way down, one hour allowed to man. If given in ready stitched, half-hour to be allowed. If wadded right to the bottom, 2 hours to be allowed. If given in ready, 1 hour to man.

NOTE.—For the above time it is understood that the *machine* must be placed near the *workmen*, that they may not suffer loss by the distance, otherwise it must be arranged for.

WAISTCOAT LOG.**GENTLEMEN'S WAISTCOATS MADE BY HAND.**

The start of time on the men's waistcoat is based on ordinary materials.

The difference in the various classes of cloth to be reckoned at one half the difference allowed on coats.

DESCRIPTION.—Plain single-breasted waistcoat, bluff or raw edges, with or without canvas, no collar, not more than six holes and buttons up front, and two pockets.

	HOURS
Fitting up and marking	$\frac{1}{4}$
Two pockets	2
Canvas all through and first press, edges taped all round	$\frac{3}{4}$
Making up edges raw, seamed or felled	$1\frac{1}{4}$
Basting and felling forepart linings	1
Holes and buttons	$1\frac{1}{2}$
Plain back making and putting in	$1\frac{1}{4}$
Pressing off	$\frac{1}{2}$
	$8\frac{1}{2}$

ITEMS.**Extras :—**

Collar, roll, stand or step	$\frac{1}{2}$
Loose single collar	$\frac{1}{2}$
First row of stitching on edges	1
And for each additional row	1
Seaming and opening, or stoting	$\frac{1}{2}$
Bound edges	1
Backstitched binding	2
Flat braiding both sides	2
Corded edges	$1\frac{1}{2}$
Piped edges	2
Bordered cloth to wool or fancy waistcoat	3
Padding canvas on worked wool waistcoat	2
Holes through wool waistcoat	1
Bound cloth or velvet	2
Jetted edges	$\frac{1}{2}$
Each row of pricking in edges	2
Eye-glass pocket in lining	$\frac{1}{2}$
Inside breast pocket with hole and button	1
All pockets outside, each	1
Flaps, per pair	1
Do. pointed	1
Cuts up foreparts or puffs through welts	1
If under the welts	$\frac{1}{2}$
If stitched extra	$\frac{1}{2}$
Cuts from side to pocket	$\frac{1}{4}$
Cuts in scye	$\frac{1}{4}$
Cuts in gorge	$\frac{1}{4}$
Slits at sides	$\frac{1}{2}$
Puffs in back	$\frac{1}{2}$
If stitched, including the puff	1
Straps, elastic, or eyelet holes in back	$\frac{1}{2}$

	HOURS
Backs back stitched in	1
Single back	$1\frac{1}{4}$
Single foreparts felled or taped and pockets covered	2
Flannel back lining felled in over other	1
Interlining back	$\frac{1}{2}$
Ditto or haircloth in foreparts	$1\frac{1}{2}$
Wadding in foreparts all through	$1\frac{1}{2}$
If stitched to linings, including the above	1
Fly for six-hole waistcoat	1
Eyelet holes with fly	1
Eyelet holes through forepart	$\frac{1}{2}$
Fly with sham buttons	$\frac{1}{2}$
Leather pockets, per pair	$\frac{1}{2}$
6 covered moulds	$\frac{1}{2}$
6 ditto rings... ..	$\frac{1}{2}$
Ditto ditto if stitched	1
Cross stitching linings in foreparts	1
Matching lapels turn of front and collar	$\frac{1}{2}$
Each row of tracing	$1\frac{1}{4}$
Gold or silver laced edges if flat laced	4
If with pointed flaps	6
Welts, per pair, if laced plain with cushioned ends	1
Woollen back	$\frac{1}{2}$
Scyes bound or stitched	$\frac{1}{2}$
Leather bottom facings	1
Sleeves with or without hole and button	3
Ditto made up single	4
Foreparts pieced	$\frac{1}{2}$
If stoted or rantered	1
Chain hole	$\frac{1}{4}$
White, buff, yellow, or scarlet cloth or silk	1
Piecing facings if over 8 inches in length of sewing	$\frac{1}{2}$
Full baste with linings and facings	2
Rough baste, front edges taped, back and strap on, no facings	1
Rough baste with sleeves	$1\frac{1}{2}$
Forward baste	1

D. B. WAISTCOATS.

Plain double-breasted, no collar, not more than 4 holes each side	$9\frac{1}{2}$
Sewing on lapels, without collar (short)	$\frac{1}{2}$
Ditto with collar (long)	1
If stitched on each side	$1\frac{1}{2}$
Each row stitching on fronts	$1\frac{1}{2}$
Flat braiding	3
All other edges extra to single-breasted	$\frac{1}{2}$
Full baste with facings and linings	3
Rough baste with lapels and collar	2
Ditto with sleeves	$2\frac{1}{2}$
Forward baste	1
Step, stand, roll, or Prussian collar extra	$\frac{1}{4}$
All other extras as single-breasted.	

DRESS WAISTCOATS.

Plain dress waistcoat	$9\frac{1}{2}$
Ditto embroidered	1
Silk or satin rolls	1
Silk facings inside	1
Double-breasted	$10\frac{1}{2}$
Sewing on lapels	$\frac{1}{2}$
Roll on double-breasted	$1\frac{1}{2}$

All other extras same as other waistcoats.

WORKED WOOL WAISTCOATS.

To start at $9\frac{1}{2}$ hours.

SHAMS.

	HOURS
Morning waistcoat shams, with 4 holes and buttons	3
Dress ditto holes and buttons	6
ALTERATIONS.	
Side seams out	1
Side seams out and back passed up and lengthened	1½
Shoulders out and back neck... ..	1
Back neck lengthened	½
Putting in new back neck	1
Back seam out	½
Bottom lengthened all round... ..	3
Do. shortened do	2
Collar and facings off to raise or lower buttoning up	2½
Scyes out in front	½
If all round	1
Changing buttons	¾
Morning waistcoats if new collar to button higher or lower	4
Sleeves out if silk or satin	2
Do. other material	1½
Do. part out	1
Pockets after finishing	1½
Eye glass pocket in lining after finishing	½
Changing holes... ..	2
New rolls to S.B. dress waistcoat, plain edges	4½
Do. to D.B. do.	5

TROUSERS LOG.

Fitting up	½
Seaming all seams, seat pieces and button catch ...	2
Making up button catch	½
Brace buttons, fly buttons, and waist lining, facing fronts of fly and stitching, putting stays in top, binding seamed or stitched on, or tops turned in	2½
Seat seam sewing	½
Making up bottoms	1
Pressing off job	1
Making fly, putting in with top hole	1
Second Class	9
First Class	10

EXTRAS TO TROUSERS, BREECHES, OR PANTALOONS.

Frog pockets with holes and buttons ...	2
Side or cross without holes	2
Ditto with holes and buttons	2½
Side pockets with fly hole and button	3
Hip pockets, jetted with hole and button, each ...	1
Flaps or welts, each, extra	½
Rule pocket	1
Cash or fob, each	½
Ditto with flaps or hole and button, each... ..	1
Strap and buckle	1
Ditto if bound or serged	1½
Ditto if cased from hip with two loops	2
Loops for belt, not exceeding three unlined	½
Ditto ditto ditto if lined	1
Tab to button catch	½
French bearer	1
Ditto with three holes	1½
Ditto if more than three holes	2
Cuts in waist, or puffs, per pair	½
Clasp in front or hook and eye stayed	½
Leather belt sewn on	1½
Ditto if cased in flannel	2
Top welts	½
Puff in seat	½

	HOURS
Puff in seat, with eyelet holes	1
Crutch or seat lining	½
Ditto extra large or if chamois	1
Crutch pieces per pair, seamed	½
Hip ditto ditto ditto	½
Ditto taping each pair	½
Ditto, rantering each pair, extra	½
Long cuts in ham seamed and taped	1½
Cuts under knee, covered	2
Uncovered and felled	1½
Ditto rantered or stitched each side of seam ...	3
Cuts in ham, rantered... ..	1
Lapped seams	1
Ditto pricked or notched	2
Matching checks all over	½
Welts or beading in side seams	2
Do. do. if felled down	3
Braid down sides	2
Ditto double	4
Cord at side, single	2
Ditto double	4
Lace at side, gold or silver	4
Ditto ditto double	8
Cloth stripes felled on with bluff edge	4
Cloth stripes if ready made for workmen, felling on	3
Ditto stitched on	6
Ditto felled and stitched on... ..	8
Double stripes with beading between if felled on ...	10
Ditto felled and stitched	18
Seams serged top side only	½
Ditto top and under sides	1
Leg seams felled each side	1
Side seams do.	1
Leg seams turned over and felled	½
Ditto side seams	½
Ditto seat	½
All seams taped	2½
Cotton lining	1½
Ditto if interlined with domett	2½
Ditto after job is finished	3
Flannel lining	2
Silk lining	2½
Chamois do. to knee	4
Do. do. to bottom	5
Knees lined	1
Fitting bottom to boots including heel tape	1
Stirrup strapping	2
Outside strapping at knee felled and stitched ...	3
Inside ditto one sewing	1½
Strapping from fork to knee	5
Do. over seat to knee	6
Ditto do. to bottom	8
Booting to bottom, cloth or leather	8
Bottom buttons, double	1
Ditto single	½
Bottom straps of cloth, double	2
Ditto single	1
Straps to button under foot, 2 holes... ..	2
Ditto ditto 3 holes... ..	2½
Ditto ditto single hole	1
Ditto to button under or up	2½
Leather straps and buckle under foot	2
Cloth ditto ditto	2½
Ditto with buckle covered	3
Leather tabs for chains	1
Ditto linen or cloth	2
Leather, linen or tape at heel not over 6 inches ...	½
Ditto ditto all round	1
Bottoms taped	½

	HOURS
Bottoms faced inside, 5 inches up	1
Ditto over 5 inches	1½
Bottoms stitched round	1½
Double set of brace buttons	1½
Full falls extra (liveries excepted)	1
Extra holes in full falls	1½
Split falls	1½
EXTRA SIZE IN WAIST, 45 inches, extra	1
Ditto 50 ditto	1½
Trews cut without side seams, extra	1
Shrinking riding trousers	1
Ditto bottoms and working in hams	1½

TROUSERS ALTERATION WHEN FINISHED.

Tops lowered all round	3
Ditto from hip to front	2
Ditto from hip to back	1½
Tops raised by adding waistband	4
Do. from hip to back, adding seat piece	2
Seat seam out	1½
Do. through waist, tack and brace buttons off	1
Strap and buckle if moved	1½
Side seams from knee through tops, pockets, and waist lining	3
Ditto from knee through bottom	1
Side seams entirely out	4
Leg seams out if through bottom	1½
Ditto part out	1
Bottoms lengthened if dress	1½
Ditto others	1
Shortening all trousers	1
Lengthening bottoms stoted, and faced	2
Ditto if covered	2½
Fly facing and front edge out... ..	1½
New fly and facing and front edge	2
Fly catch and buttons out	1
Pockets changed cross to side	4
Ditto side to cross	3
Ditto lowered or raised	2
Taking out dress left or right	1

BASTING TROUSERS.

Full baste all seams	2
If ripped and smoothed out by workman ...	3
Seat and side seams basted all others sewn	1
Do. if ripped and smoothed	2
All seams sewn, tops, seat, and bottom basted	1½
Do. do. do. and pocket mouths	1
made up	1
Forward baste seat and bottom only	1
Imitation stripes basted on	1½
Cloth or lace ditto	1
Ditto double ditto	2

ALTERATIONS TO SAME—

Side seams all out when sewn	1½
Leg seams do. do.	1

BASTING, BREECHES, PANTALOONS & KNICKER-BOCKER BREECHES.

Full baste breeches, pantaloons, knickerbocker breeches, with both knees	4
Ditto with one knee	3
Part basting do. tops knees and seat basted	2
Forward baste, finished all but closing, knee buttons, knee binding and back brace buttons	1
Basting knickerbockers same as trousers.	

LEGGINGS, GAITERS, OR SPATS.

Basting, per leg	1
Skeleton do. per leg	1½

TROUSERS REPAIRING LOG.

Binding tops	1
Waist lining	1
Tops stitched	1½
New buttons, brace	1
Ditto fly	1½
New fly	1½
Facing front	1½
New button catch lining	1½
New pockets, per pair	1
New curtains	1½
Seating and covering	2½
Dry cleaning and pressing	2
Pressing scoured trousers	1
Ditto breeches	1½
Ditto leggings	1
New linings to leggings	2
New buttons and tabs to leggings	1½
Trousers pressing only	1

All other repairs same as per Log.

BREECHES.

Start	12
Pockets same as trousers.	
Garters	1
Leg seam and seat felled	1½
Side seams ditto	1
Knee strapping cloth or leather, felled and stitched, 12 inches by 6	3
Ditto stitched 11 rows extra	3
Ditto extra length	1
Strapped from fork to bottom, felled and stitched...	5
Ditto over seat to bottom	6
Continuations with 2 seams, stitched or felled each side of seam, with 4 holes, two rows stitching up fronts and one round bottom	5
Ditto with 1 seam	4
Extra holes above six, per pair	1½
Holes for strings or bows	1½
Knee capping, both knees	2
Breeches stumps	6½
Long leather knees, three sewings, sewn on	3½
Ditto if covered	1
Covering knee and body stays with silk, to job after finished	2
Stitching each side of leg and seat seams, if strapped	1½
Ditto ditto unstrapped	2
Breeches with long box cloth knees or other material, start	12
Putting on ditto	3½
Tabs at knee, per pair... ..	1½
Cuts under knee covered	2
Ditto if felled and uncovered	1½
Ditto rantered or back-stitched, or stoted and covered	3

BREECHES ALTERATIONS.

Side seams to knee, through pockets and waist linings	3
Ditto buttons and tack out	1½
Ditto with stays off	2
Leg seams out above strapping	1½
Ditto entirely out	1
Breeches shortened with or without garters	2
Putting garter to breeches to lengthen 1 inch ...	3
Ditto ditto to lengthen 2 inches	3½
Ditto ditto if sewn through centre... ..	4

	HOURS
Lowering or raising tack with one hole and button out	2
Strapping three parts off	2
Ditto if stitched	4
Continuations off plain breeches	1
Ditto with garters stitched through	3
Ditto altered each seam	$\frac{1}{2}$
Altering string holes at knee	1
Breeches knees stretched to measure	1
Putting tab to knee after finishing... ..	2
All other extras same as trousers.	

KNICKERBOCKER ALTERATIONS.

Garters off	2
Ditto part off	1
Slit at side altered	$\frac{1}{2}$

PANTALOONS.

Start, including slit, 2 holes at the bottom	10 $\frac{1}{2}$
Extra holes at bottom, per pair	$\frac{1}{2}$
Blocking and shrinking before putting together	1
Straps sewn on bottoms of elastic or webbing	1
Fly at bottom	1
All other extras pay same as breeches or trousers.	

KNICKERBOCKER BREECHES.

Start	7
Knees of box cloth	7
Ditto same as tops	6
Cutting knees by workman	1
Short strapping to knee seam with stitching up centre	2
Short strapping if filled in with 9 rows of stitching	4 $\frac{1}{2}$
All other strappings or extras to pay same as other breeches or pantaloons.	
Court breeches start same as other breeches including garters.	
All other extras pay the same as Breeches and Trousers.	

KNICKERBOCKERS.

With strap and buckle or elastic, or hole and button at knee	9 $\frac{1}{2}$
Cuts or pleats, per pair extra... ..	$\frac{1}{2}$
Extra holes and buttons at knee, per pair extra	$\frac{1}{2}$
All other extras same as trousers, breeches, or pantaloons.	

ALTERATION OF KNICKERBOCKER BREECHES.

Knees off	2
Ditto if covered inside or felled	3
Altering back seam of knees	1
All other extras same as breeches, trousers or pantaloons.	

LEGGINGS.

Start with 2 sewings in edge, back seams sewn each side... ..	8
Shrinking	$\frac{1}{2}$
Puffs in linings... ..	$\frac{1}{2}$
Extra sewing in front edges	$\frac{1}{2}$
Strap and buckle of leather or cloth at knee in legging, with 6 holes	1
Tops lowered or shortened	2
Stirrup strapping, leather or cloth	2
Buttons and tabs off	1 $\frac{1}{2}$
Back seam out	2
Ditto part out	1

SHORT KNEE-CAPS.

Plain with holes and buttons... ..	6
Stitched on or off edge	1
Double stitched	2
Straps	1
Flys	1
If stitched each side of seam or strapped	1

CLASSIFICATION OF MATERIALS FOR TROUSERS.

First Class.

Bedford cord.
Whip cord, if treble milled.
Cotton or velvet cord.
Buckskin, or Cavalry Buck.
Doeskin.
Deerskin.
French Elastic, if black or blue.
Cashmere or crape, if black or blue.
Melton if treble milled.
Faced angolas if black or blue.
Diagonals, if black or blue, not including Cheviots,
Serges, Fancy Suitings or Coatings.
Bliss's Tweed if treble milled.
Velvet or plush.
Silk. Beaver. Real Vicuna.

All treble milled materials pay first class, not including Fancies or Angolas.

All other materials to pay second class.

Washing flannels, if tops are bound... ..	off.	HOUR
Ditto ditto all turned in	do.	1 $\frac{1}{2}$

CLASSIFICATION OF MATERIAL FOR BREECHES

—FIRST CLASS.

White Bedford Cord.
Do. Velvet Cord.
Do. Canton or Twillette.
Do. Moleskin.
Do. Racing Breeches.
Do. Dress Breeches.
Do. Buckskin, Cloth or Melton, not Livery.
All white breeches First Class, 1 hour extra.
All other Materials to pay Second Class.
All Dress Breeches, all Dress Trousers, all Dress Pantaloons to pay First Class, one hour extra.

REGULATION HIGHLAND GAITERS.

Start	9
Whalebone in back seam	$\frac{1}{2}$
All other extras same as other leggings.	

SPATS.

Shooting spats with 6 holes	7
Do. do. 4 do.	6
Straps of same cloth with eyelet holes	1

BISHOP'S GAITERS.

Start	11
Tongues	1
All other extras same as leggings	
Anklelets with 3 holes	4

LONG KNEE-CAPS, CENTRE OVERALLS, OR MUD BOOTS.

Plain, without holes	4
If with holes and buttons	8
Flys	2
Strap with one hole	1
Ditto two holes	1 $\frac{1}{2}$
Top welts with buckle	1 $\frac{1}{2}$
Ditto without buckle	1
Short straps with buckle	1
Drawing strings, each... ..	$\frac{1}{2}$
Tongues... ..	2
Instep lined cloth or leather	1
Spur holes	$\frac{1}{2}$
Stitched each side of seams or strapped	2 $\frac{1}{2}$
Seams taped	1
Riding strap, single stitched	2
Ditto double stitched... ..	4

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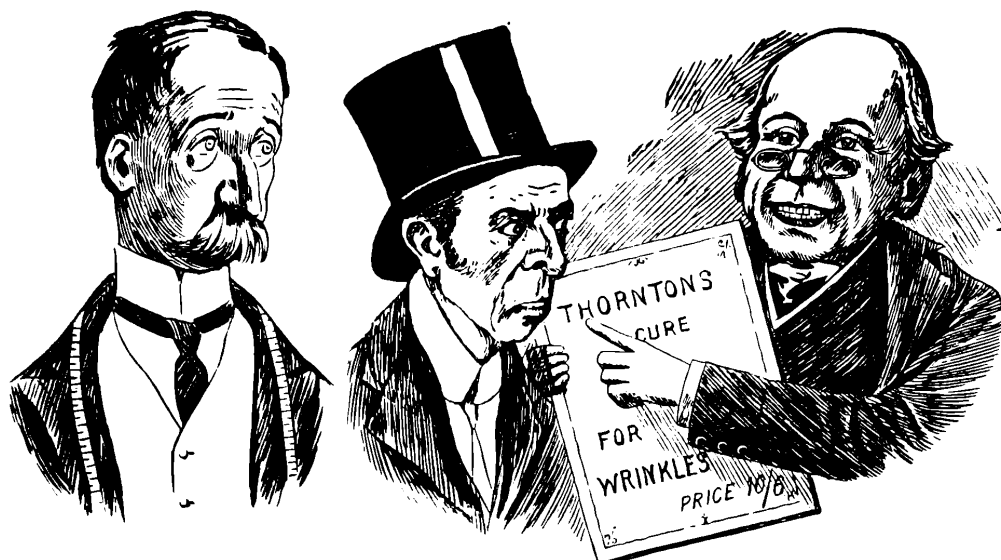
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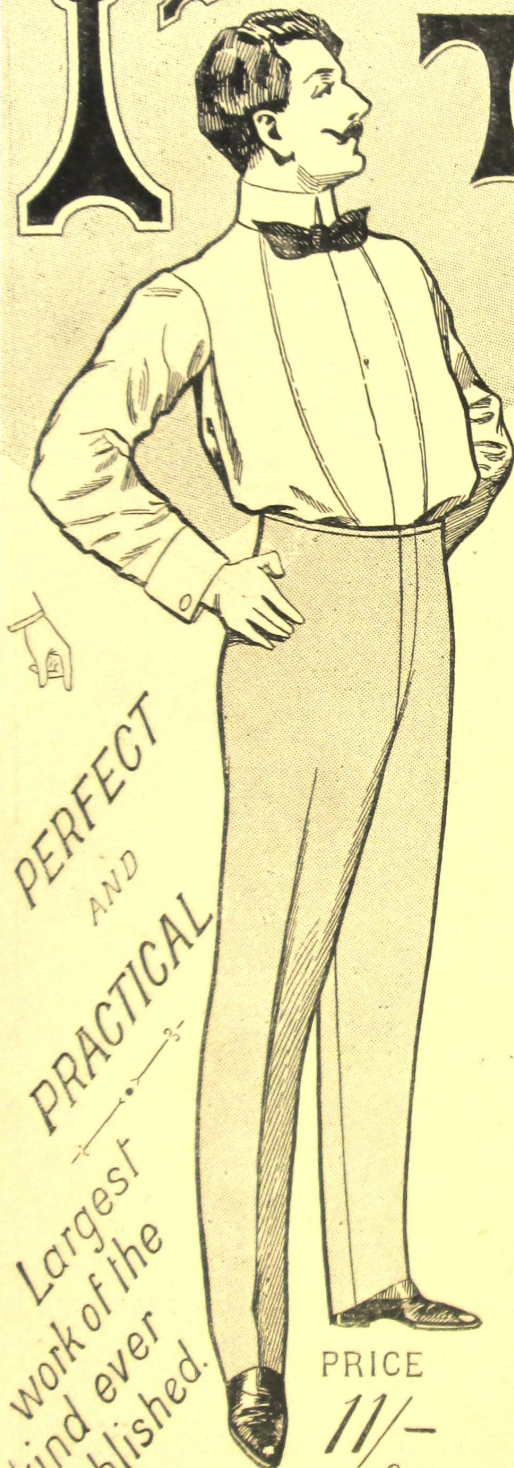
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